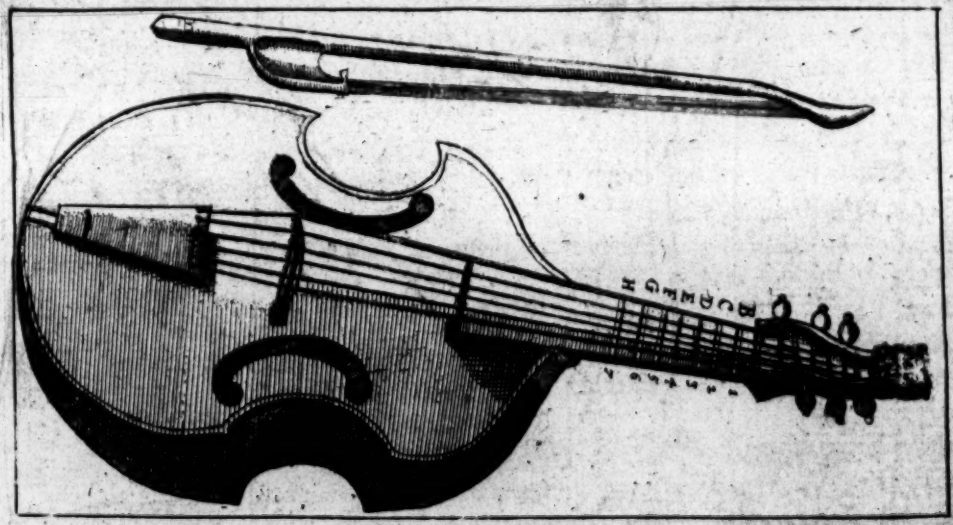
Musicks Recreation
ON
The VIOL, Lyra-way.

Playford
K

Being A Collection of New *LESSONS Lyra-way.* To which is added a *PREFACE,* Containing some brief *Rules* and *Instructions* for young Practitioners.



Lond. Printed by *W. G.* for *J. Playford,* and are to be sold at his Shop in the *Temple.* 1661.

BRITISH MUSEUM

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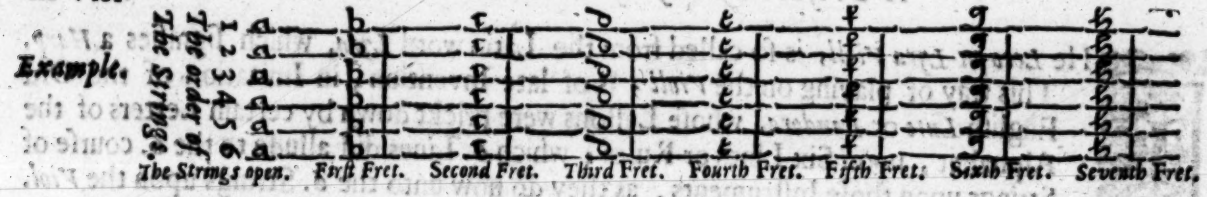
To all Lovers of MUSICK.

A Preface by way of Introduction.

THe *Lero* or *Lyra Viol*, is so called from the Latin word *Lyra*, which signifies a *Harp*. This way of playing on the *Viol*, is of late Invention, in Imitation of the Old English *Lute* or *Bandora*, whose Lessons were prickt down by certain Letters of the Alphabet, upon Six Lines or Rules; which 6. Lines did allude to the 6. course of Strings upon those Instruments, as they do now unto the 6. Strings upon the *Viol*. The First Authors of Inventing and Setting Lessons this way to the *Viol*, was, Mr. *Daniel Farunt*, Mr. *Alphonso Ferabosco*, and Mr. *John Coperario* alias *Cooper*; The First of these was a person of much Ingenuity for his several Rare Inventions of Instruments, as the *Poliphant* and the *Stump*, which were Strung with Wire; And also of his last, which was a *Lyra Viol*, to be strung with Lute Strings and Wire Strings, the one above the other; the *Wire* Strings were conveyed through a hollow passage made in the Neck of the *Viol*, and so brought to the Tail thereof, and raised a little above the Belly of the *Viol*, by a Bridge of about ⅜ an Inch: These were so laid that they were Equivolent to those above, and were Tun'd *Unisons* to those above, so that by the striking of those Strings above with the *Bow*, a Sound was drawn from those of Wire underneath, which made it very Harmonious. Of this sort of *Viols* I have seen many, but *Time* and *Disuse* has set them aside.

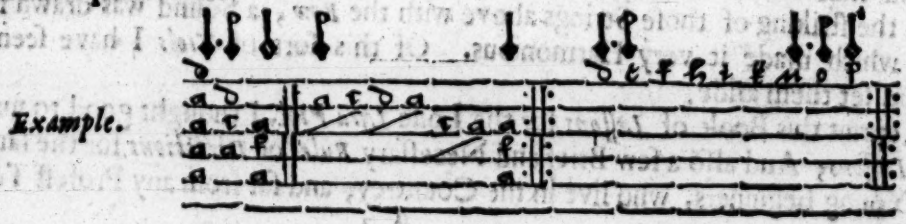
Being now to Reprint this Book of *Lessons* for the Lone *Lyra Viol*, I thought good to make an Addition of some new *Lessons*; And also a few Brief and Necessary *Rules* or *Directions* for the same, especially for the help of Young beginners, who live in the Countrey, and far from any Profest Teacher.

First, The *Lyra-Viol* as it is now chiefly us'd, is Strung with Six Strings, (a figure of which is set in the Title Page) on the neck of which is seven Frets or Stops; to which Frets is assigned seven Letters of the Alphabet, *viz.* b c d e f g h The first Letter a is the String open. And as there is Six Strings on the Viol, so the Lessons which are set down for the *Lyra Viol*, are Prickt or Printed on Six Rules or Lines; which Letters being placed on those six *Lines*, do allude to all the six *strings* of the Viol.



In this Eample you see the places of the *Letters* as they are Assigned to the *Stops* or *Frets* on the neck of the *Viol*, and though here they be all of one sort together, in the Lessons you will meet with them mixt with other Letters one under another mixt according to Art, which are called full Stops, which is the striking 3 or 4 strings together with one stroke of the Bow, according to the number of Letters so placed.

Also in the Lessons following you will meet with many more Letters then are assigned to the 7. Frets or Stops, as i k l m n o p &c. but these are to be stopt according to the Exact distances by the Judicious Ear of the performer.

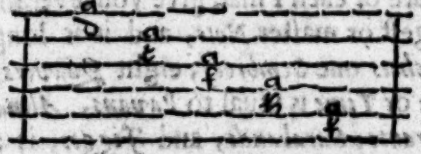


Sometimes

Sometimes where ſingle Letters follow one another, two or more of them are ſometimes ſtruck with one drawing the Bow, which when they are to be ſo, they have ſuch a daſh ⁀ under them, as you ſee in the former Example. Sometimes you will meet with a Letter which hath this mark under it ·ː which is called a Thump, or the ſtriking the ſtring onely with the Finger of your left hand.

Secondly, for the *Tuning* the *Viol*: There are many ſeveral varieties of *Tunings*, according to the Inventions of ſeveral Artiſts or Compoſers of the Leſſons: As firſt, *Harp-way Sharp*, and *Harp-way Flat*, next High *Harp-way Flat*, and *High Harp-way Sharp*; ſeveral other Tunings there are, but theſe are moſt uſual; And the Collection of Leſſons in this book are onely to thoſe four ſeveral Tunings; The manner of which are in their proper places ſet before thoſe Leſſons which they appertain to, the Leſſons which begin the book are *Harp-way Sharp*, whoſe manner of Tuning by the *Uniſon* is thus ſet down.

Example.



This is the *Tuning* of the firſt Leſſon in the Book, and of 20 which follow it.

An *Uniſon*, is the making of two ſtrings to agree in one ſound, the one open, the other Stopt: To begin to Tune it, Raiſe, or ſcrew up the *Treble* or firſt ſtring as high as it will conveniently bear without breaking, then tune the other to it in this manner.

1. Stop 𝅗𝅥 on your ſecond String and ſcrew it up till it agree in ſound with the firſt ſtring open: that done, ſtop the third in 𝅗𝅥, and make it agree in like manner in ſound with the ſecond open: Then ſtop 𝅗𝅥 on the Fourth ſtring, and make it agree with the Third open: Then ſtop the Fifth in 𝅗𝅥 and make it agree to the fourth open: Then ſtop the ſixth in 𝅗𝅥 and make it agree in ſound with the Fifth open. This exactly done your *Viol* is Tun'd.

Thirdly,

Thirdly, for the understanding the *Notes* or *Time*, which is placed over the several Letters, in the Lessons, which Notes are set for the drawing the Sound slow or quick, this ought to be understood. I shall therefore give you the plainest directions I may; First, their names, and then their proportions, and in it burthen your memory with no more then shall be usual in Lessons to the *Lyra-Viol*, which are only five in number.

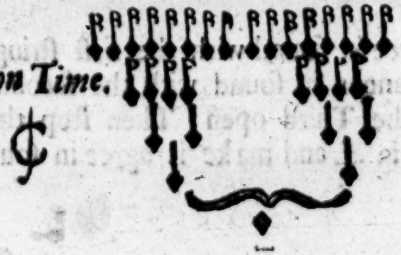
The Names of the Notes.

Sembreefe | *Minnum* | *Crotchet* | *Quaver* | *Semiquaver*

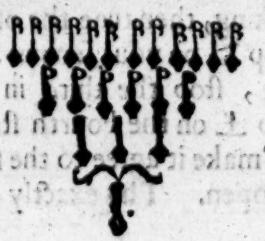
In Musick there are 4. *Moods* or *Proportions* of *Time*; But two are onely used in Lessons *Lyra-way*, which are the Common or *Sembreef Time*, and *Tripla Time*; To know them severally you have this Character or Mood placed at the beginning of the Lesson when it is *Sembreef Time*; And this ⁓ when it is *Tripla Time*. The proportion and measure of each I shall give you severally; First, to the *Common* or *Sembreefe Time*, a *Sembreef* is the longest or master *Note*, and is as long again as a *Minnum*, for two *Minnums* make one *Sembreef*, four *Crotchets* one *Sembreef*, eight *Quavers* is one *Sembreef*, sixteen *Semiquavers* to the *Sembreef*. This Measure or *Time* is usual to *Pavans*, *Almains*, and *Ayres*.

The *Tripla Time* which is usual to *Corants*, *Sarabands*, and *Jigges*, is a more light and quicker measure of *Time*, and his *Time Note* is measured by a *Minnum* with a *prick*, which amounts to three *Crotchets*, or six *Quavers*, or twelve *Semiquavers*. See here an Example of both.

Common Time.



Tripla Time.



These

These several Notes have all usually an Addition of a prick of Augmentation joyned to them, which makes the *Note* to which it is added half as much more as it was before :

Example.

Fourthly, some *General Rules* are to be observed ; 1. That in every Bar you have the proportion or Quantity of one *Sembrief*, if it be the *Common Time*, if *Tripla Time* then the value or proportion of one *Minnum* with a *Prick*

2. Observe, That if you have a *Crochet* or *Quaver* or any other *Note* over a Letter, and there follow three or four Letters which have no *Notes* over them, then those Letters so following are to be played to the same measure, till the next Note alters it.

3. Observe, That whereas there be several Marks or Characters in *Musick* for the Rests or Pauses, in this way of Setting down Lessons by Tablature, every Pause or Rest is set down by the *Note* it self, be it *Minnum*, *Crochet*, &c.

Lastly, Observe, That if at the beginning of a Lesson there be an odd *Note*, then you strike it with drawing the Bow towards you, but if there be no odd *Note* at beginning, then with putting the Bow forward.

Thus having Briefly given these few necessary Rules and Observations, if they prove useful to any, I have the end of my endevours, and shall always study to express my self ever

A Devoted Servant to

all Lovers of MUSICK,

JOHN PLAYFORD.

A Catalogue of Musick Books sold by *John Playford* at his Shop in the *Temple*.

Books for Vocal Musick.

1. *Mr.* Wilby's Madrigal *for* 3,4,5 *and* 6 Voyces. 4°

2. Orlando Gibbon's 5 Parts *for* Viols *and* Voyces. 4°

3. *Dr.* Champian's Ayres 1,2,*or* 3 Voyces *to the* Lute. *fo.*

4. *Mr.* Walter Porter's *Set of* Ayres *and* Mardrigals *for* 2, 3. 4, *and* 5 Voyces, *with a Through* Bass ; *for the* Organ *or* Theorbo Lute, *the Italian way* : *Printed* 1639.

5. *Mr.* Walter Porter's *Set of* Psalms *or* Anthems *for two Voyces to the* Organ *or* Theorbo-Lute : *Printed* 1657.

6. *Mr.* William Child *Organist of his Majesties Chappel, his Musick on the* Psalms *for three Voyces with a Through* Bass *for the* Organ *or* Theorbo ; *Fitted for private Chappels, or other private Families, who delight in the Divine use of* Musick : *Printed* 1659.

7. Select Ayres *and* Dialogues *by Dr.* Wilson, *Dr.* Colman, *Mr.* Henry Lawes, *and others : newly reprinted with large Additions* 1659.

8. *Three several books of* Ayres *and* Dialogues *for* 1,2,*and* 3 *Voyces by Mr.* Henry Lawes, *to the* Theorbo-Lute.

9. *Mr.* John Gamble *his first and second books of* Ayres *and* Dialogues, *for* 1,2, *and* 3 *Voyces to the* Theorbo-Lute.

10. A *Book of* Catches *and* Rounds, *collected and published by* John Hilson *and* John Playford, *newly reprinted* 1659.

11. An Introduction *to the Skill of* Musick, Vocal *and* Instrumental, *with* Instructions *for the* Violin, *by* John Playford, *newly reprinted with Additions of Dr.* Champions *Art of Descant, or Composing Musick in parts.*

Books for Instrumental Musick.

1. *Mr.* East Set *of* Fancies *for* Viols, *containing* 6 Fantasies *for two* Bass-Viols, 9 Fantasies *for two* Trebles *and a* Bass, *and* 12 Fantasies *of* 4 *parts.*

2. Court Ayres, *or a collection, of* Almans, Ayres, Corants *and* Sarabands *of two parts,* Treble *and* Bass, *for* Viols *or* Violins, *composed by the most Eminent Composers now living, and now in the Press.*

3. *Mr.* Matthew Lock *his* Little Consort *of* Three parts, Pavans, Almains, Corants, *and* Sarabands, *for* Two Trebles *and a* Bass, *for* Viols *or* Violins : *Printed* 1658.

4. Musicks Recreation *on the* Viol Lyra-way, *containing a collection of choyce* Lessons *for the* Viol Lyra-way, *with Instructions for beginners : newly reprinted* 1661.

5. A *book of* New Lessons *for the* Cithren *and* Gittern, *containing many new and pleasant* Tunes, *with plain and easie Instructions for beginners thereon* : *Printed* 1659.

6. *The* Dancing Master, *containing* 152 *New and Choyce* Country Dances, *Directing the Learner the manner how to understand the several* Figures *and* Movements *thereof ; also the* Tunes *set over each* Dance, *very useful to such as Practise on the* Treble Violin ; *In which book is added* 42 French Corants, *and other* Tunes *to be plaid on the* Treble Violin : *Printed* 1657.

7. The Division Violist, *or an* Introduction to play Division to a Ground, *teaching all things necessary to the Knowledge of the* Viol, *as also the Rudiments of* Composition, *by a Method more short and easie then hath been heretofore delivered. By the most Knowing Master of that Instrument, Mr.* Christopher Simpson.

All sorts of Rul'd Paper *for* Musick *ready* Ruled, *also* Books *of several* Sizes *ready bound up of very good Ruled Paper ; Also very good* Inke *to prick* Musick.

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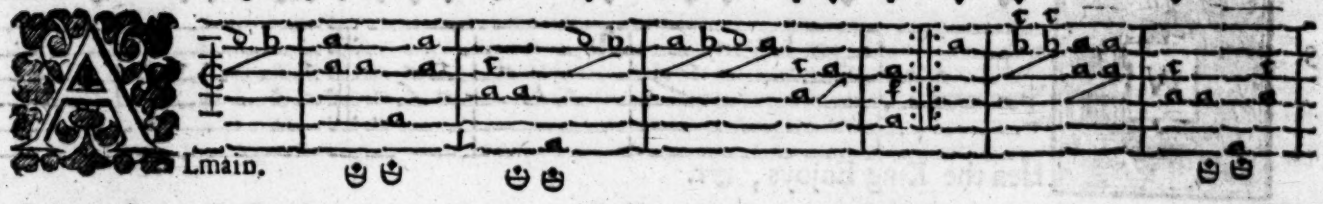

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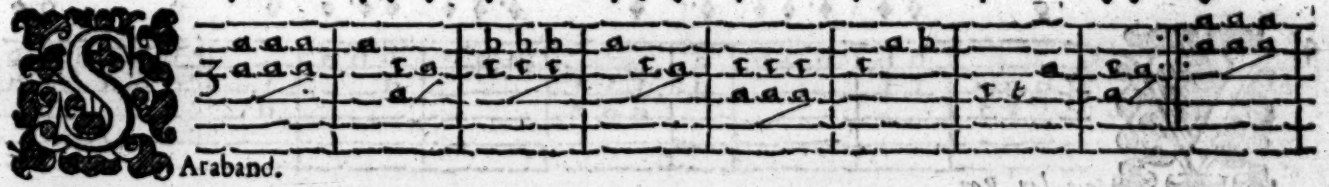

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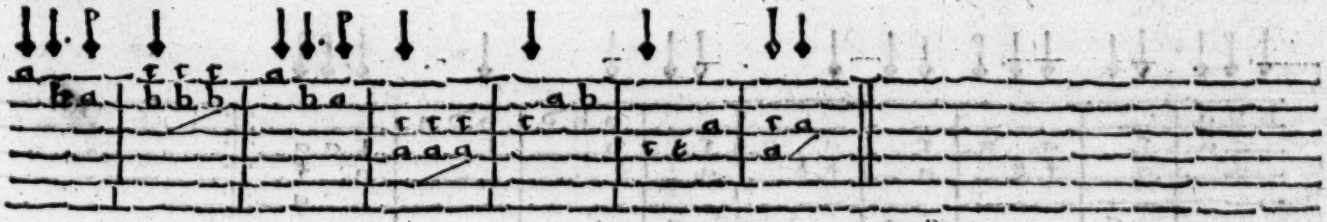

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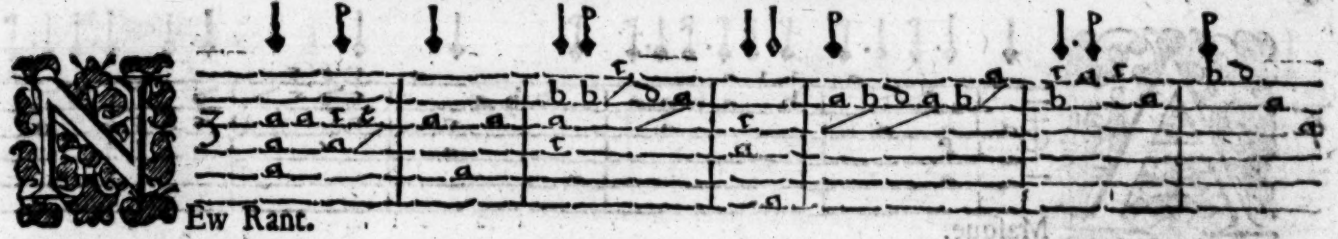
Hen the King Enjoys, *&c.*

4

Ive lay Roy.



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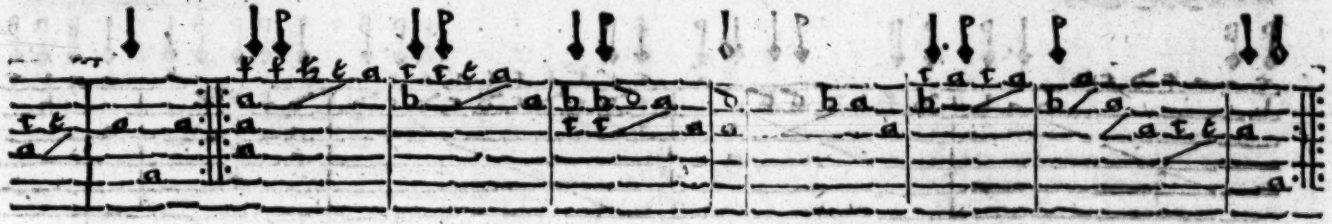
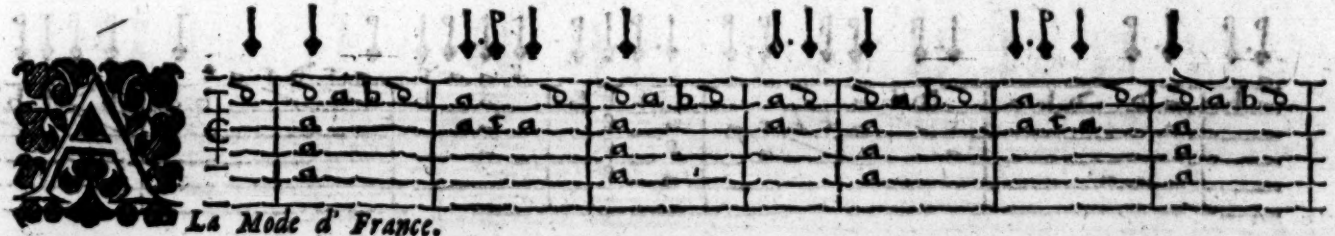
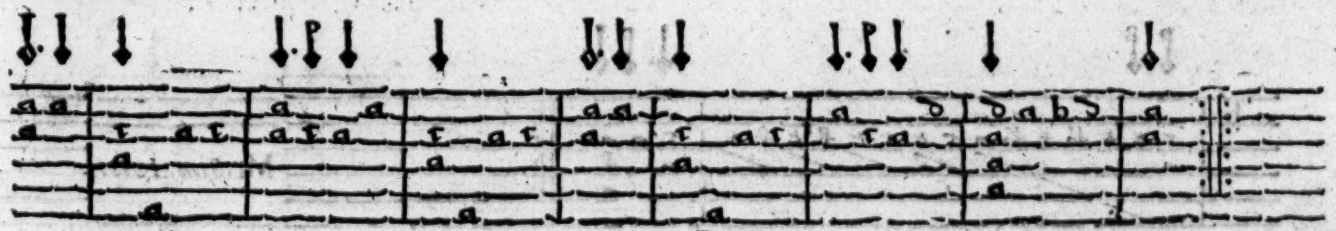
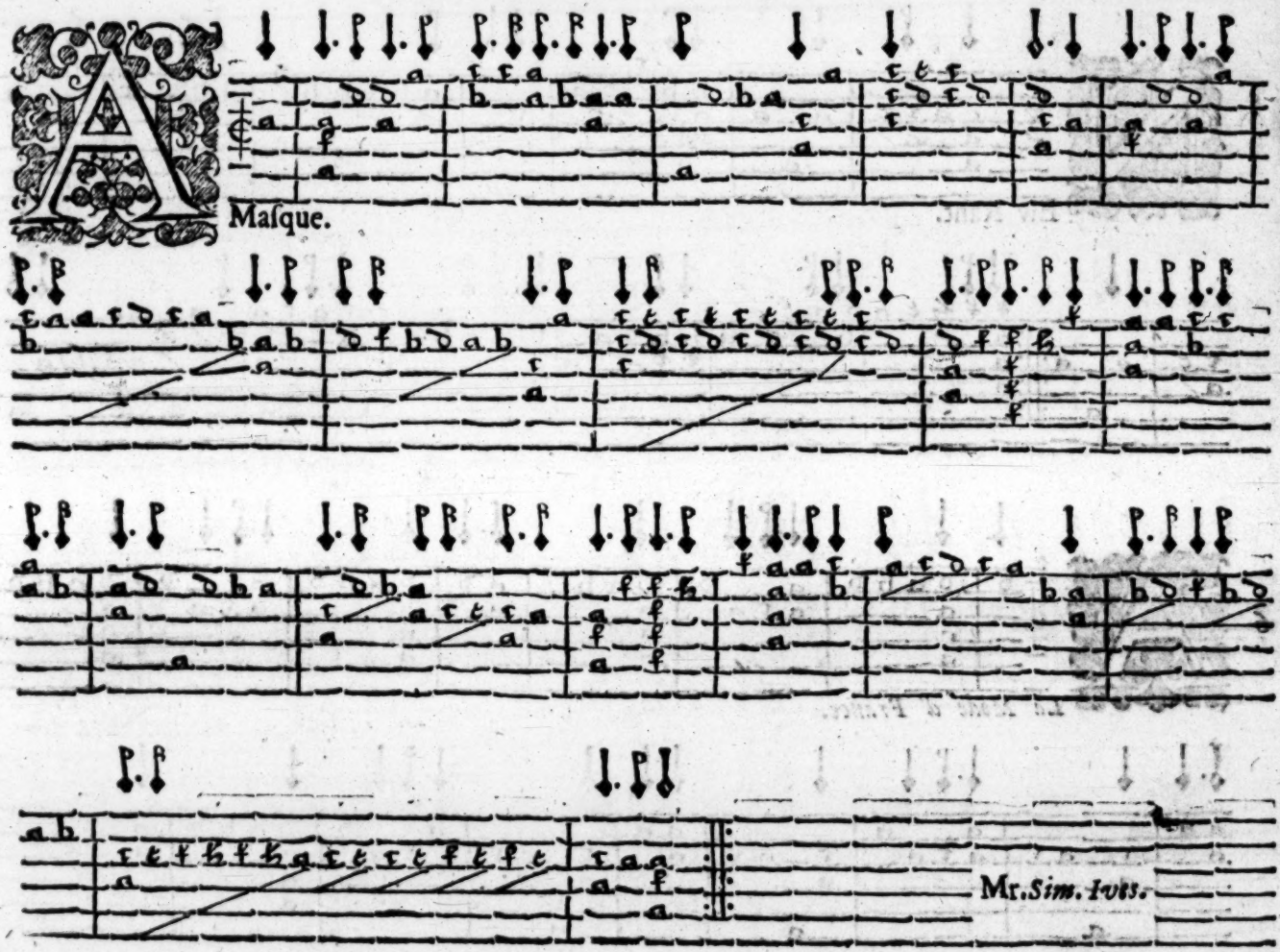




La Mode d' France.



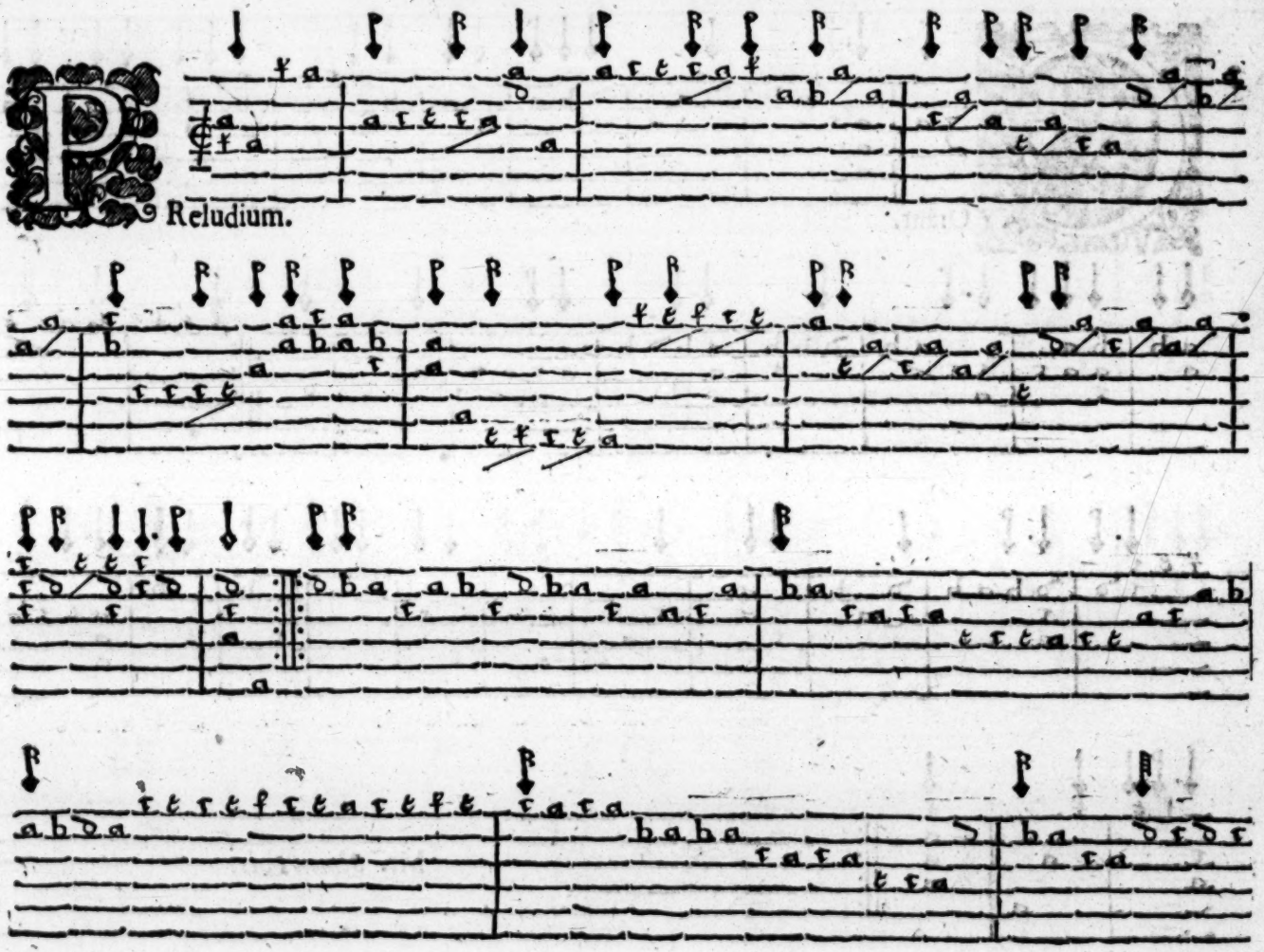

A
Masque.
Mr. Sim. Ives.

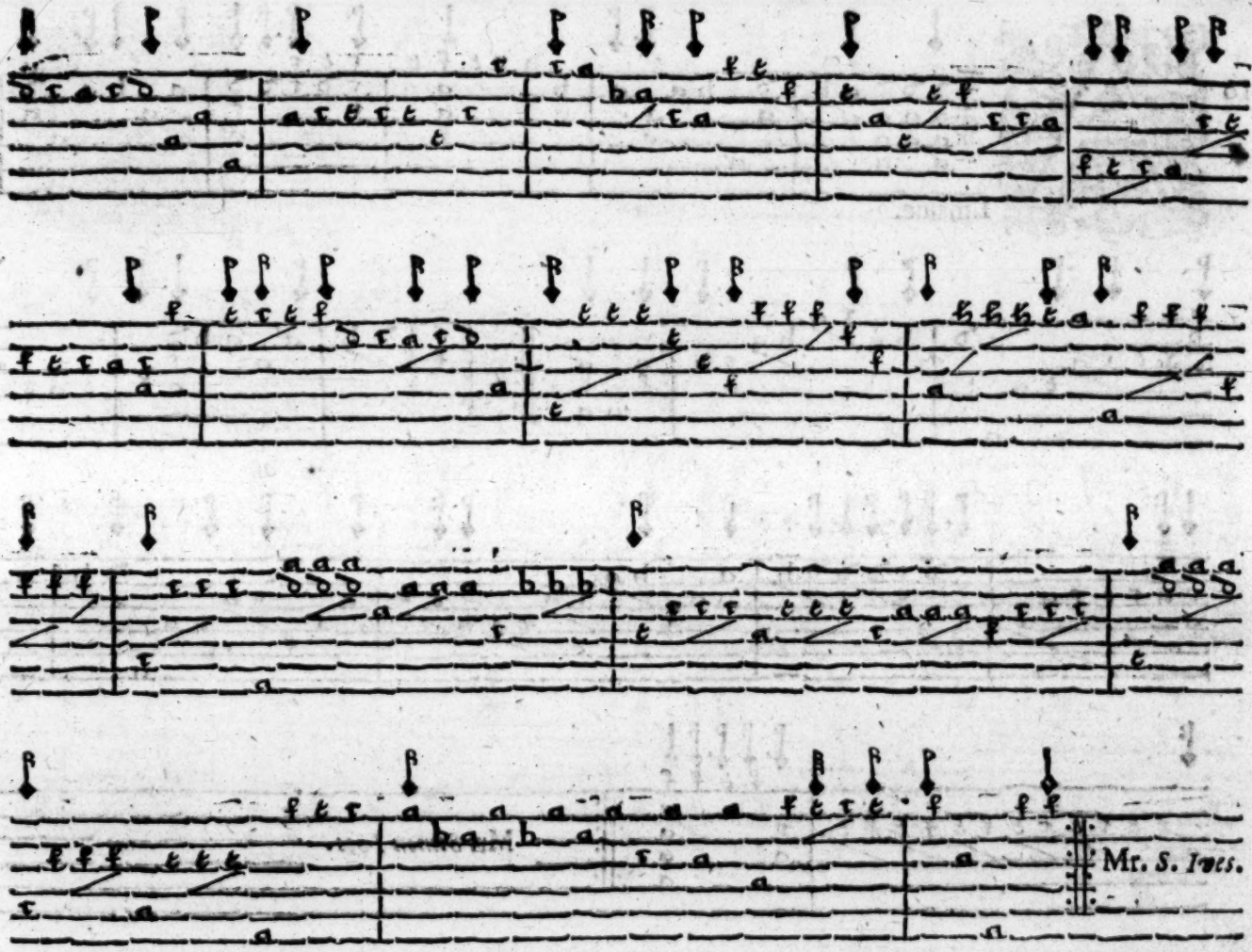
Orant.

Mr. *Simon Ives.*

9

Preludium.




Mr. S. Ives.

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Lmaine.

Mr. *Simon Ives.*

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Oranto.

Mr. *Simon Ives.*

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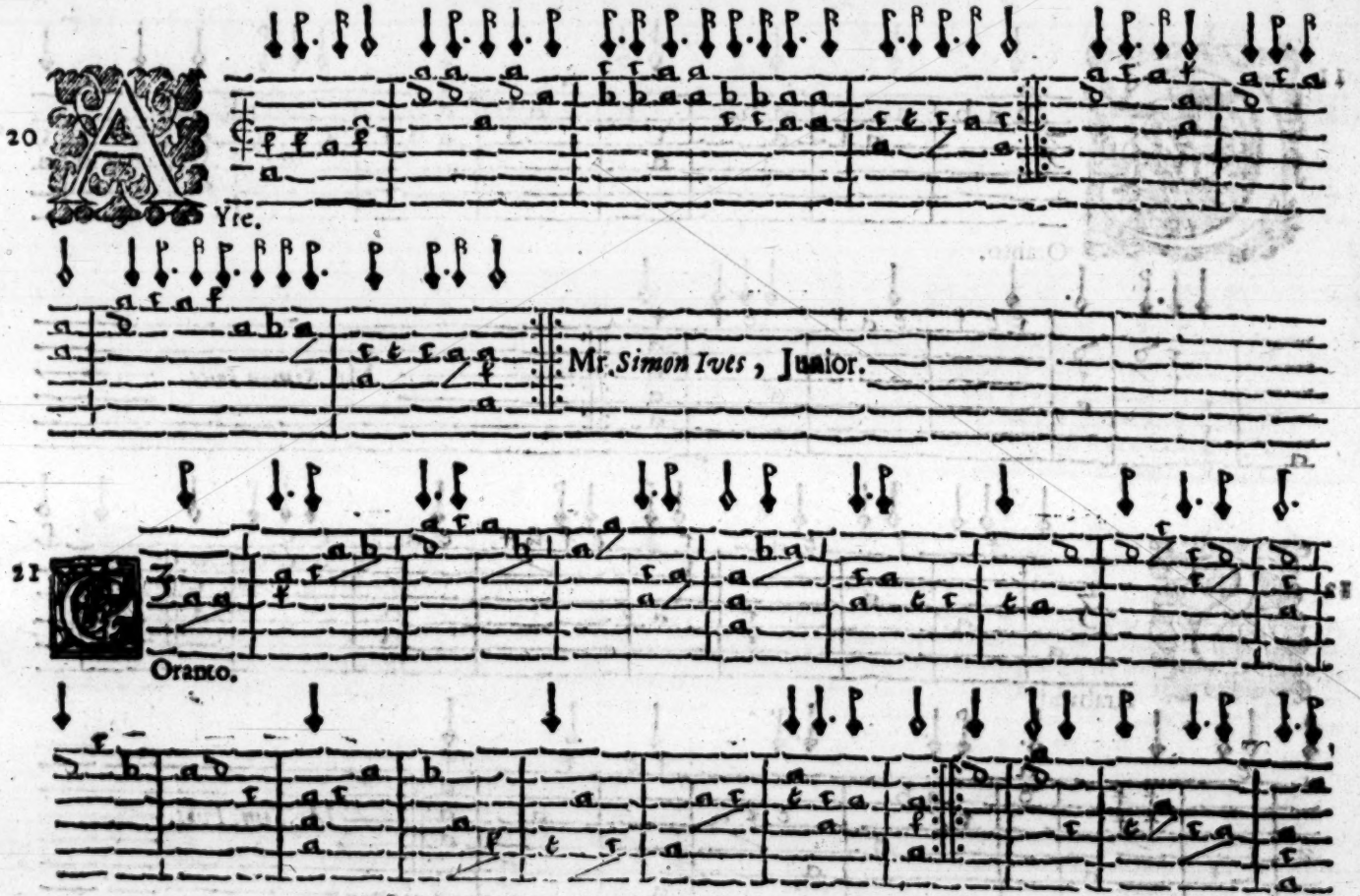
Araband

Mr. *Sim. Ives.*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Ayre.
Mr. *Simon Ives*, Junior.
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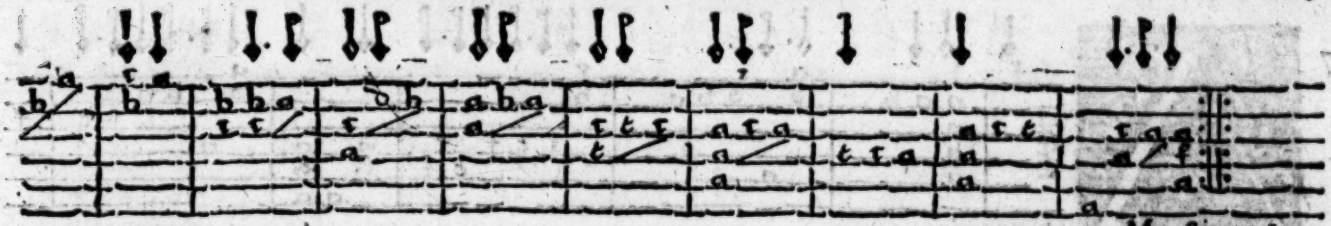
Coranto.



Mr. *Simon Ives.*

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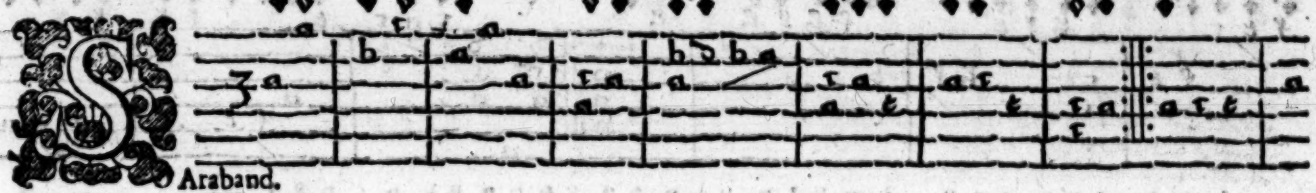

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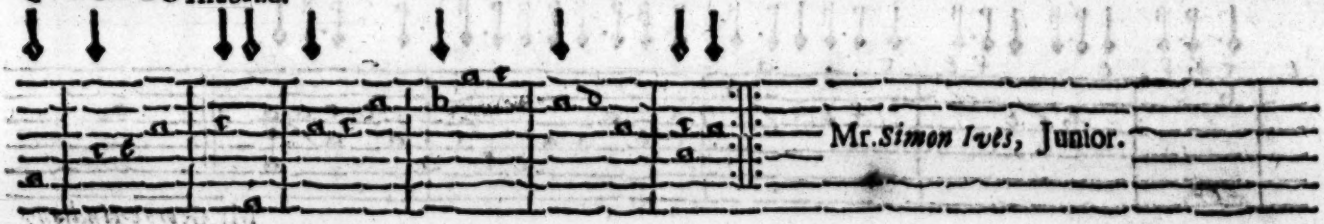

Mr. *Simon Ives*, Junior.

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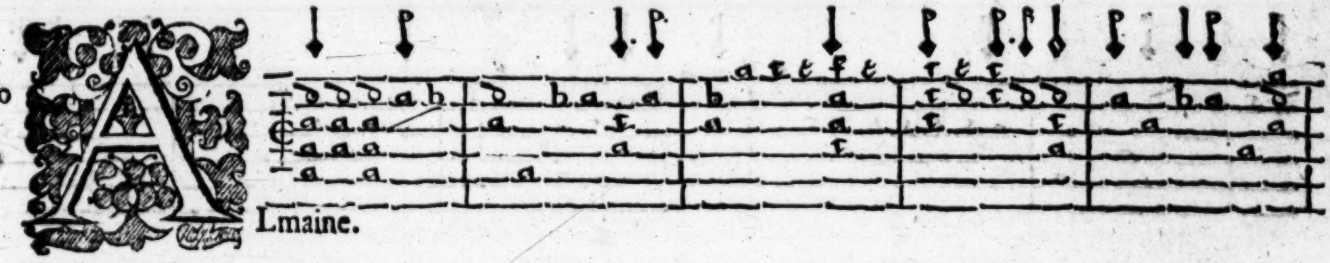

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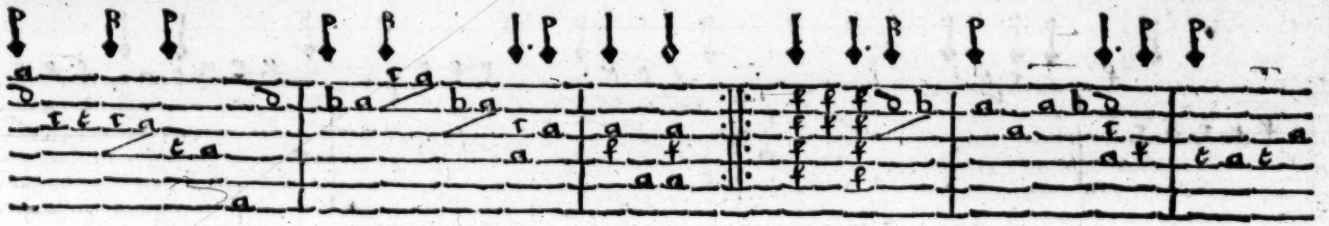

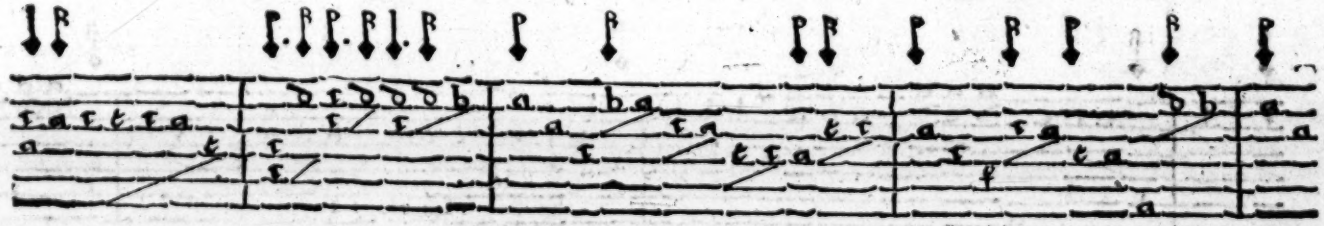

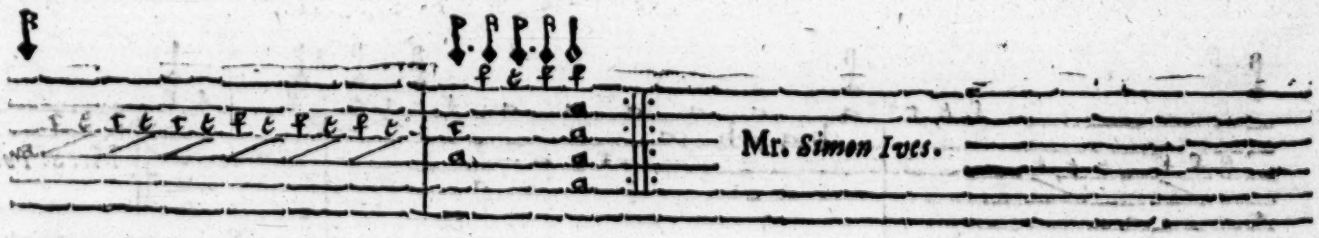

Mr. *Simon Ives.*

11

Oranto.

Mr. *Simon Ives.*

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Araband

Mr. *Sim. Ives.*

13 Illie-Flower.

Mr. *Simon Ives.*

14 Rangle Devil ge.

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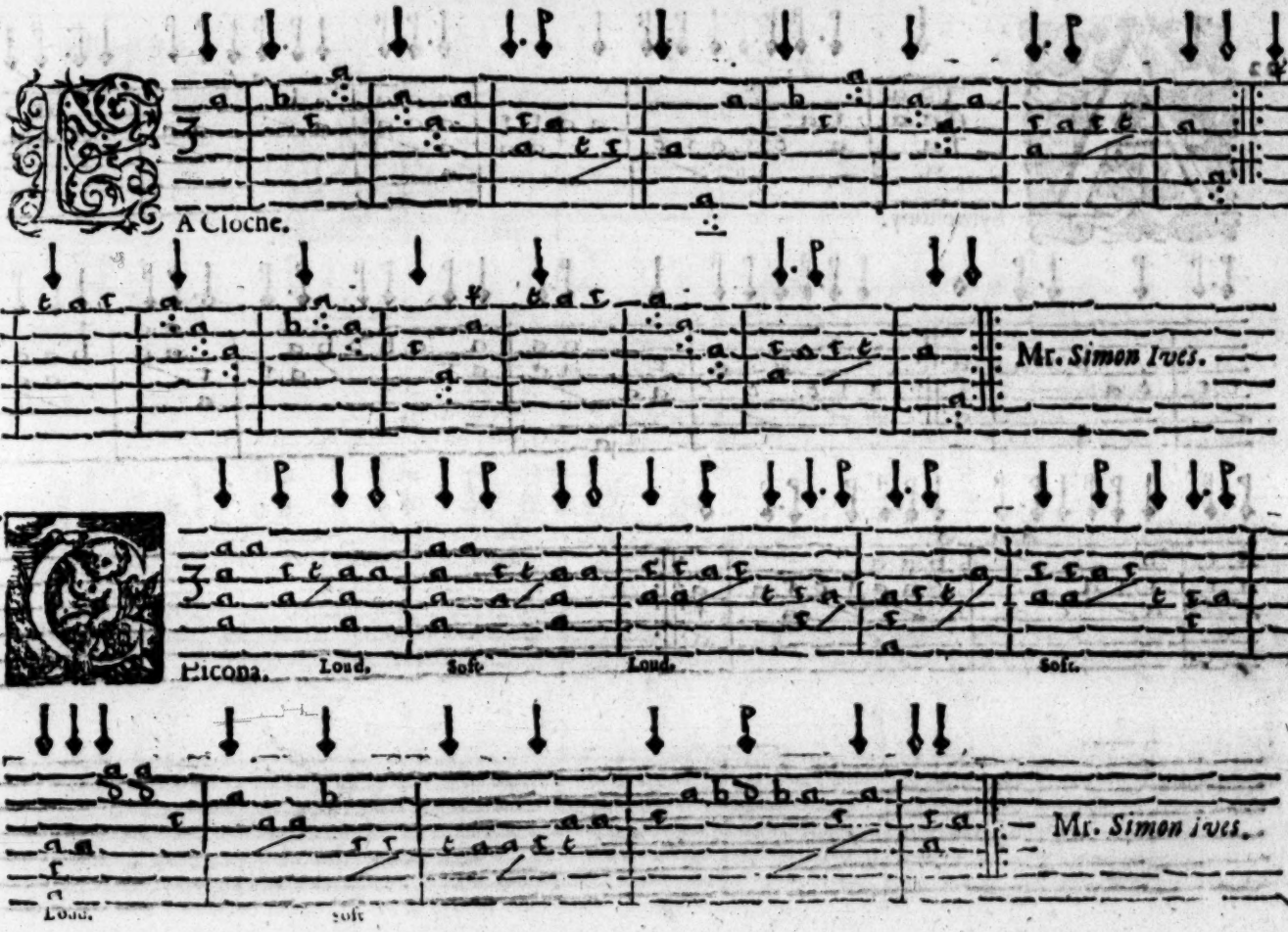


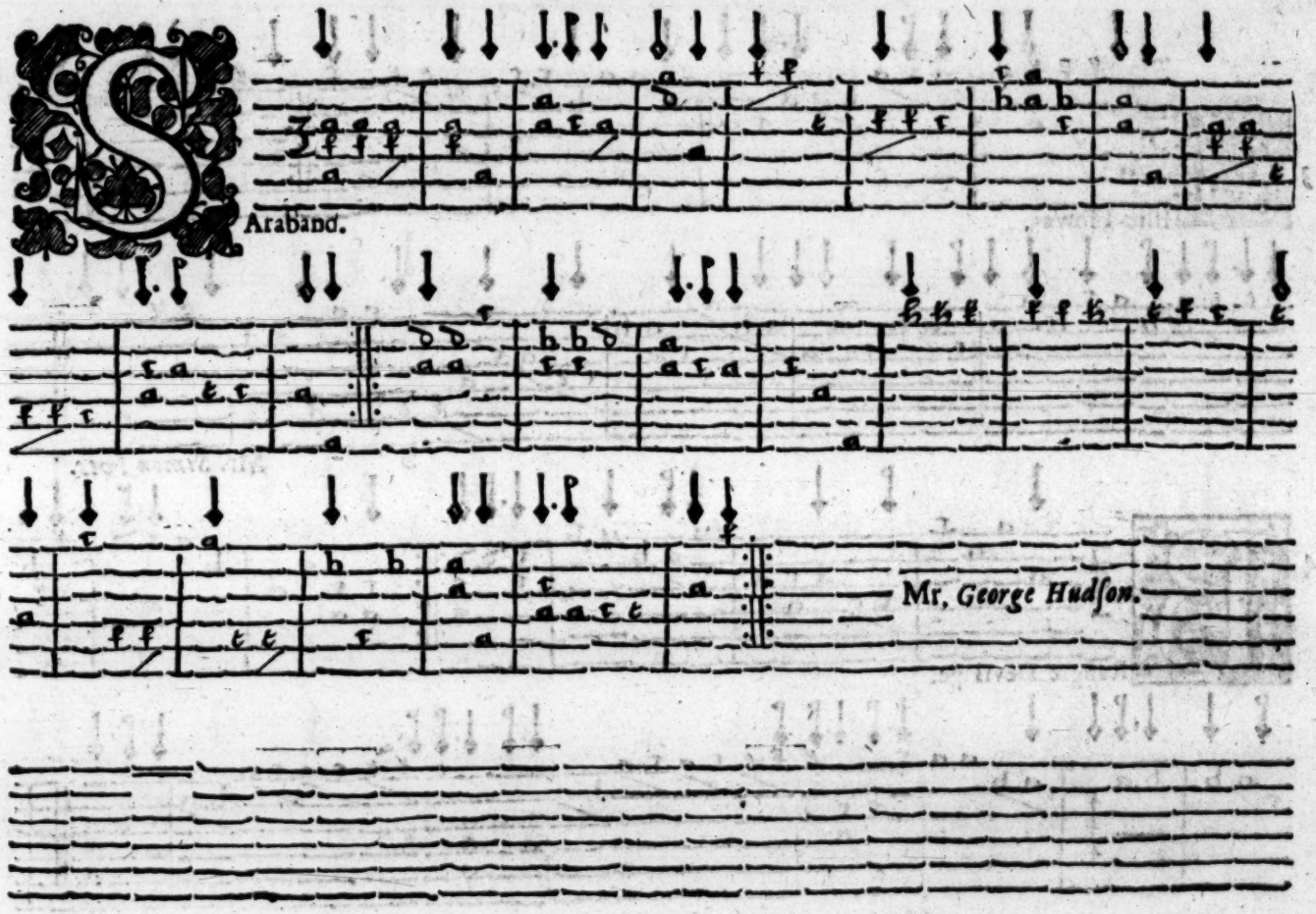
Note that where you see three pricks put under a letter, that is to be ſtrook with the finger, and not the bow.

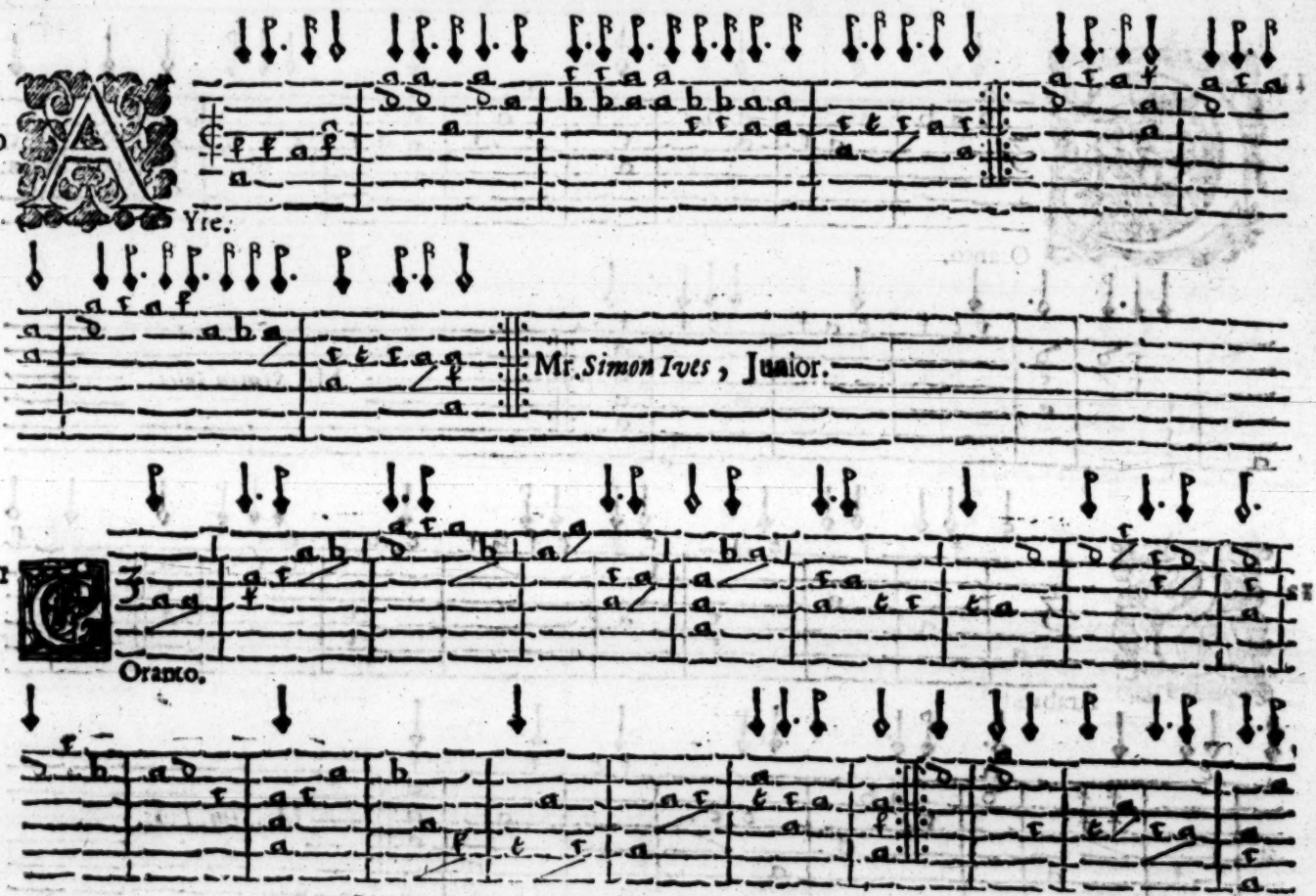
17

LMaine.

Mr. *George Hudson.*

18

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Yre.
Mr. *Simon Ives*, Junior.
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Orano.

Mr. *Simon Ives.*

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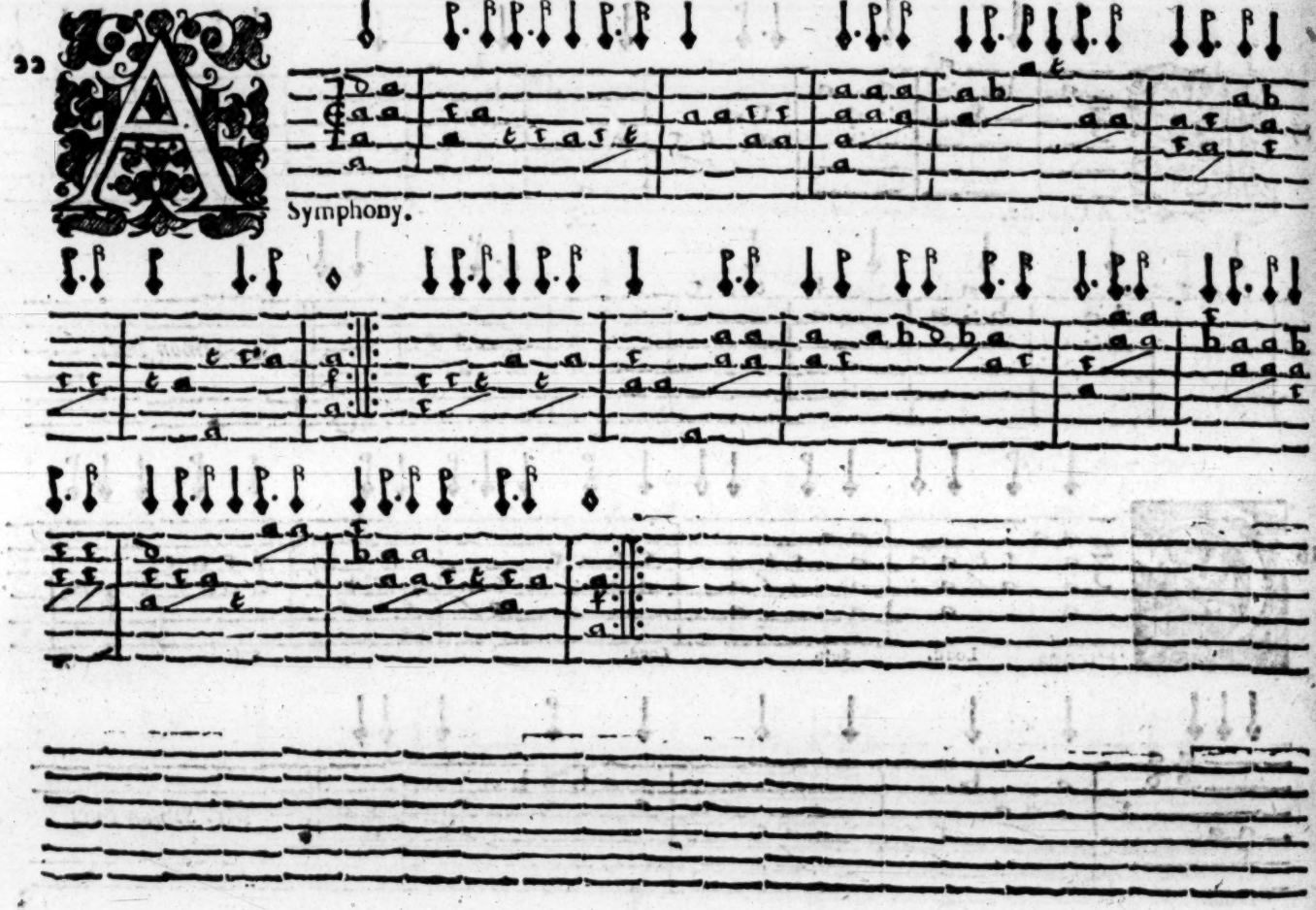
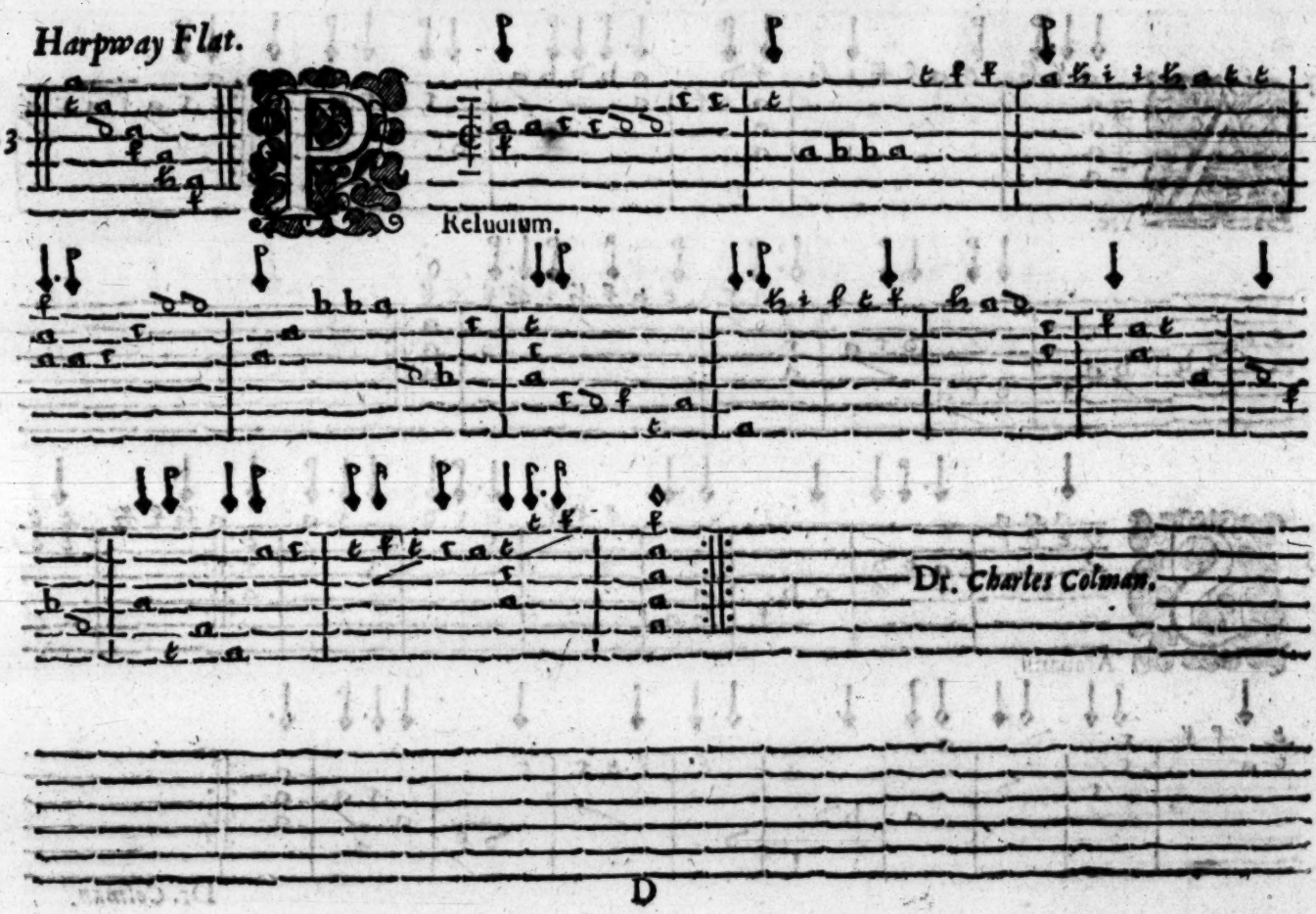
Araband.

Mr. *Simon Ives*, Junior.


Symphony.

Harpway Flat.



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Yre.

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Araband.

Dr. *Colman.*

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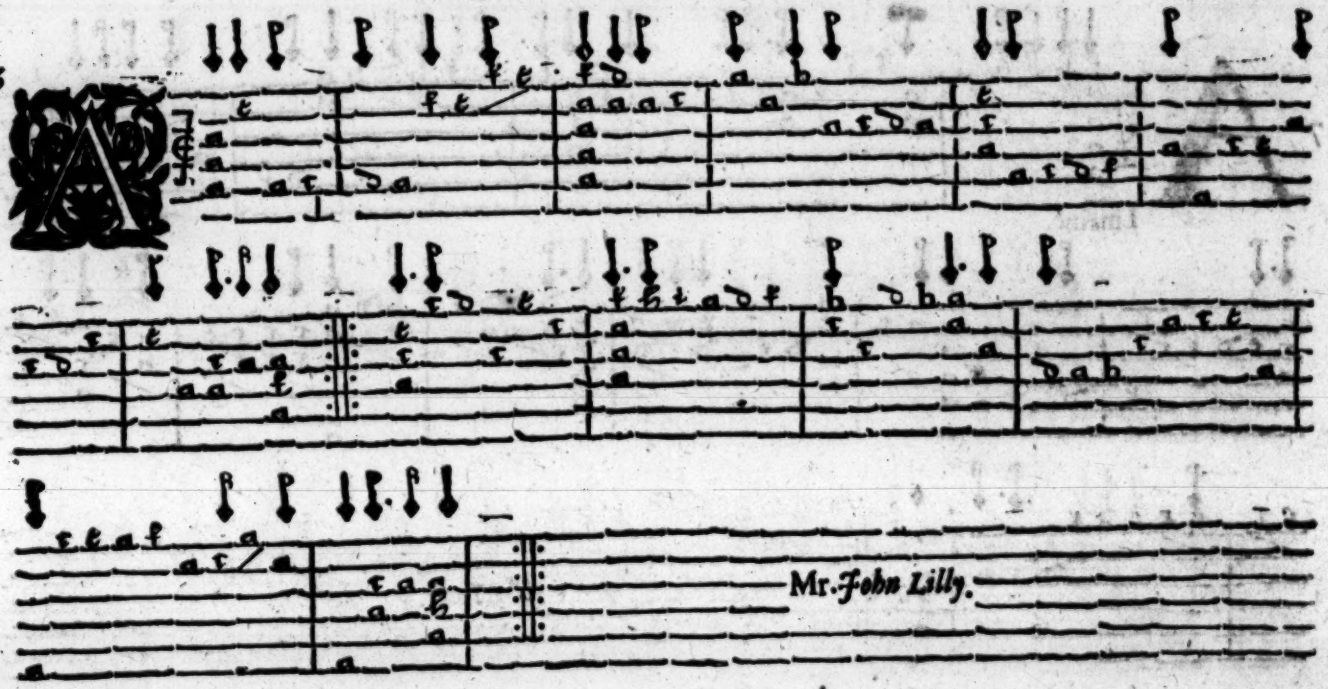

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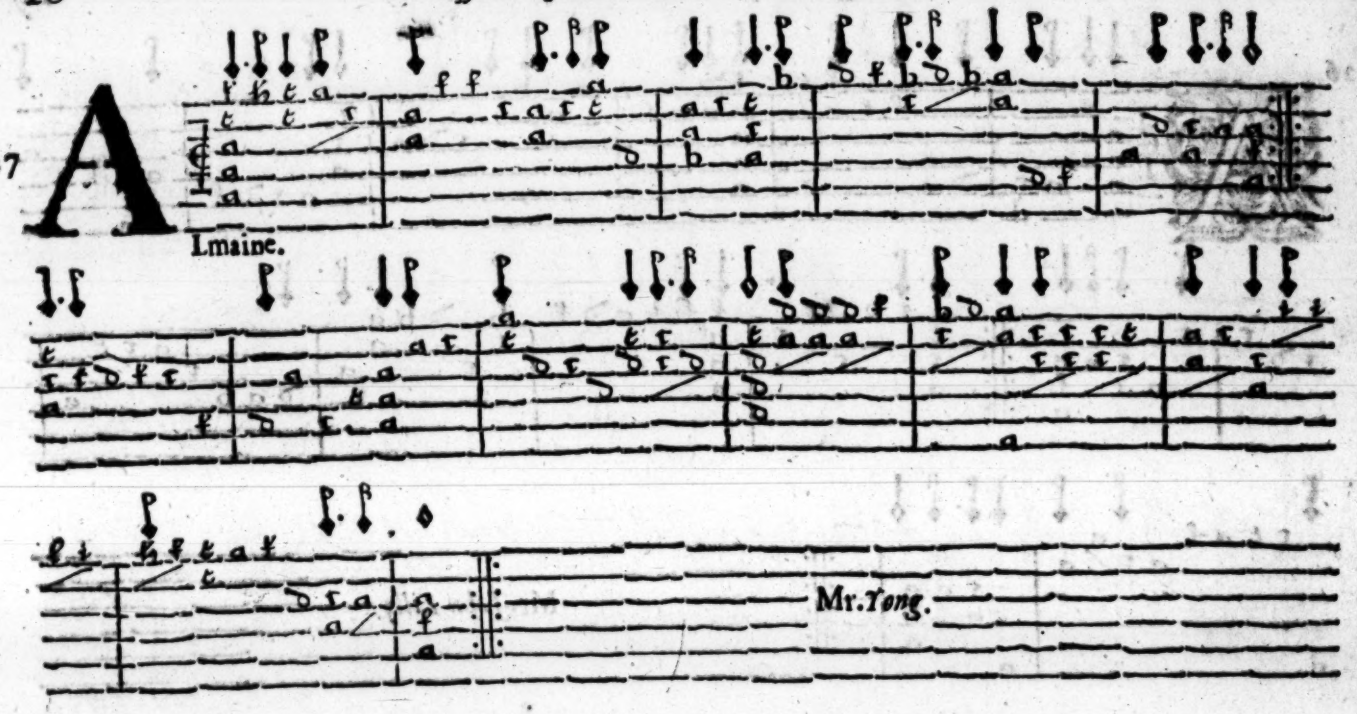

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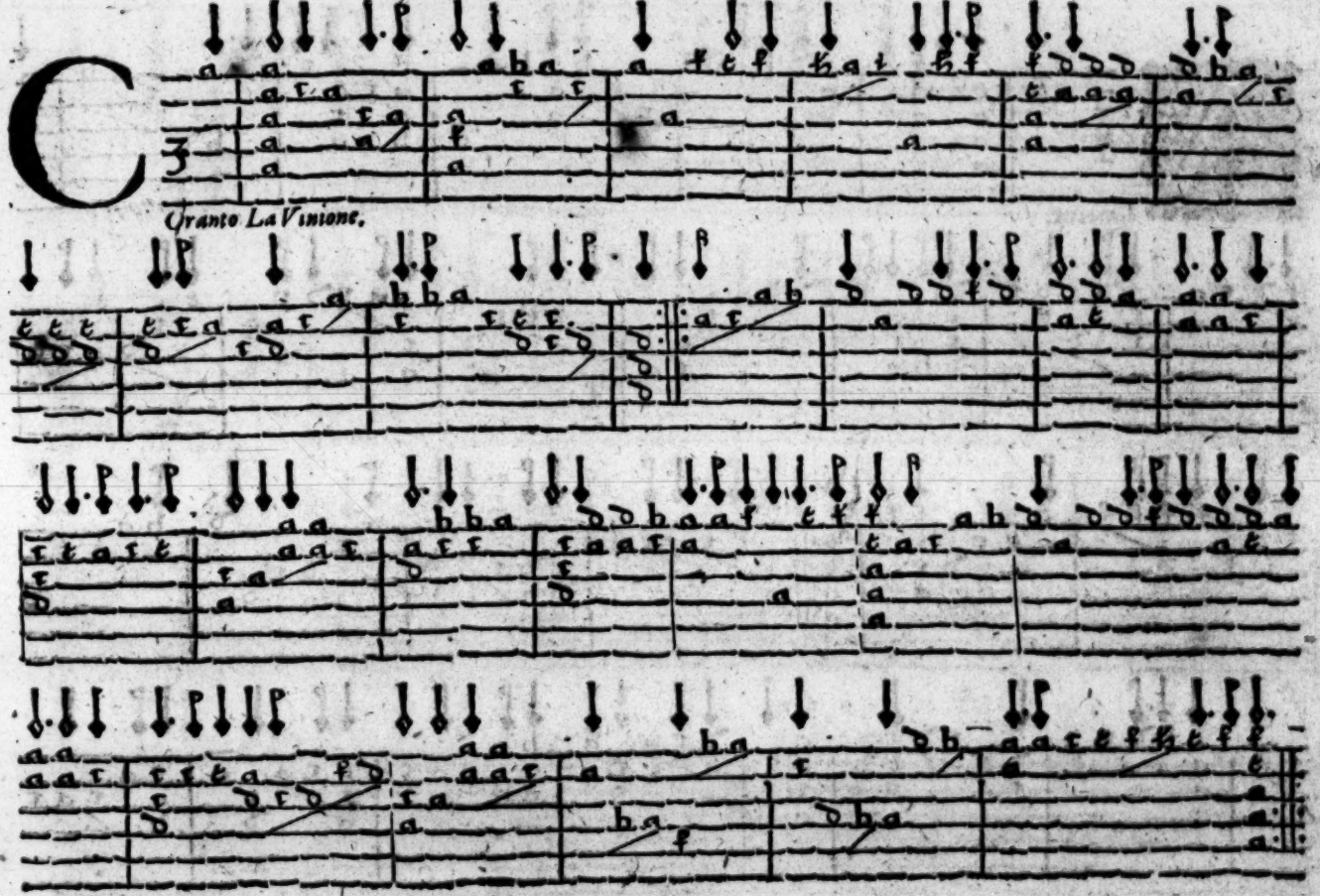
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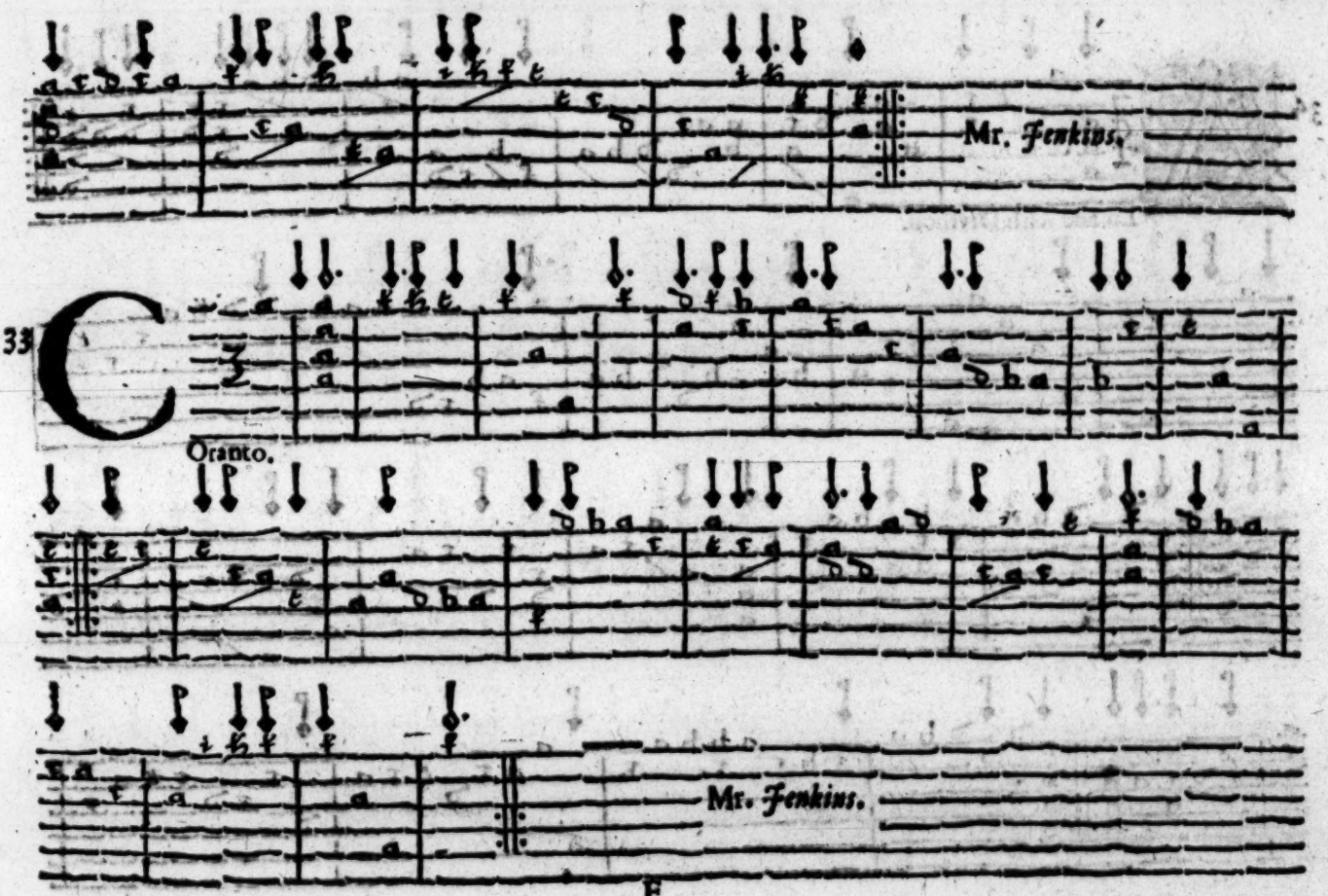
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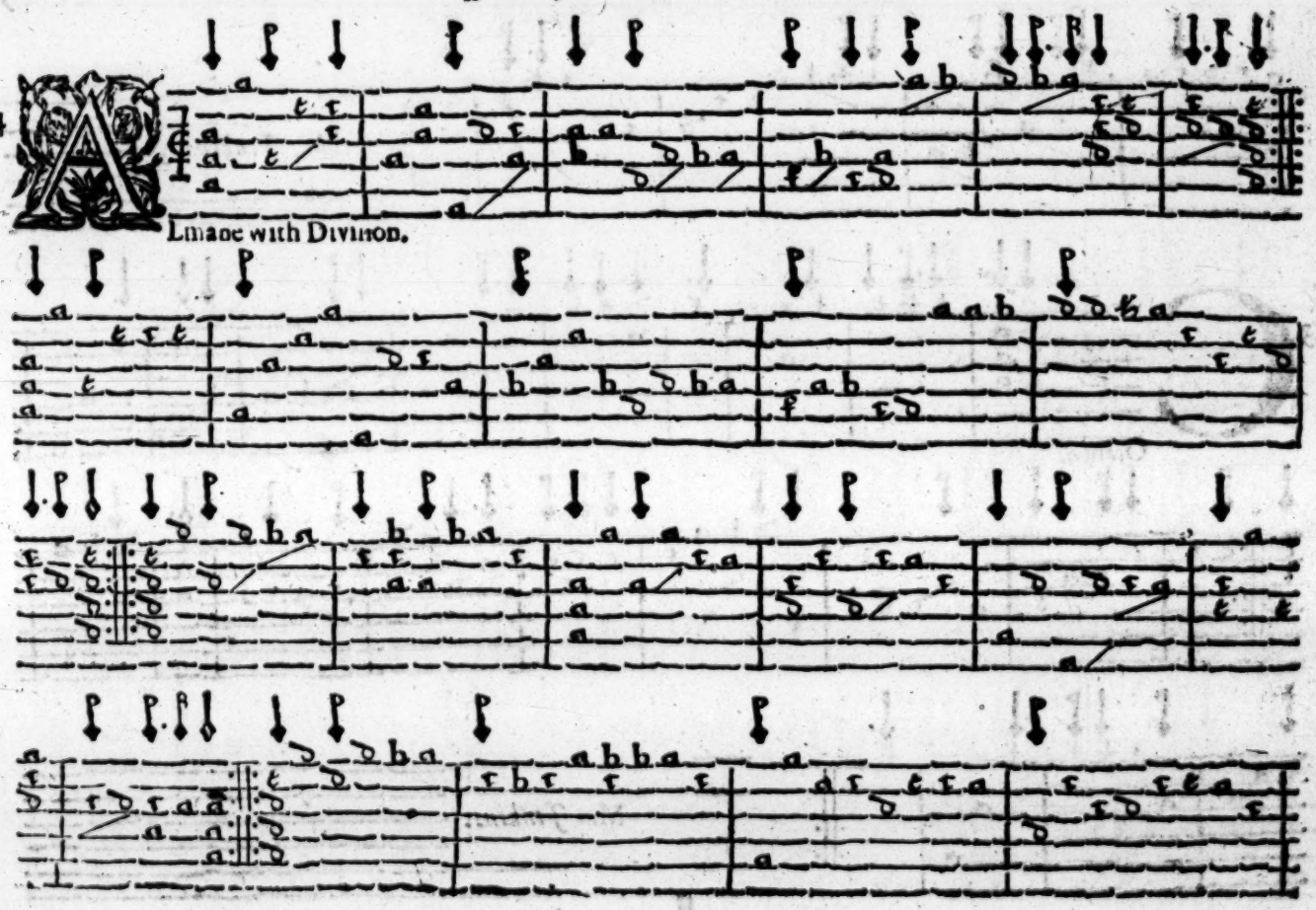
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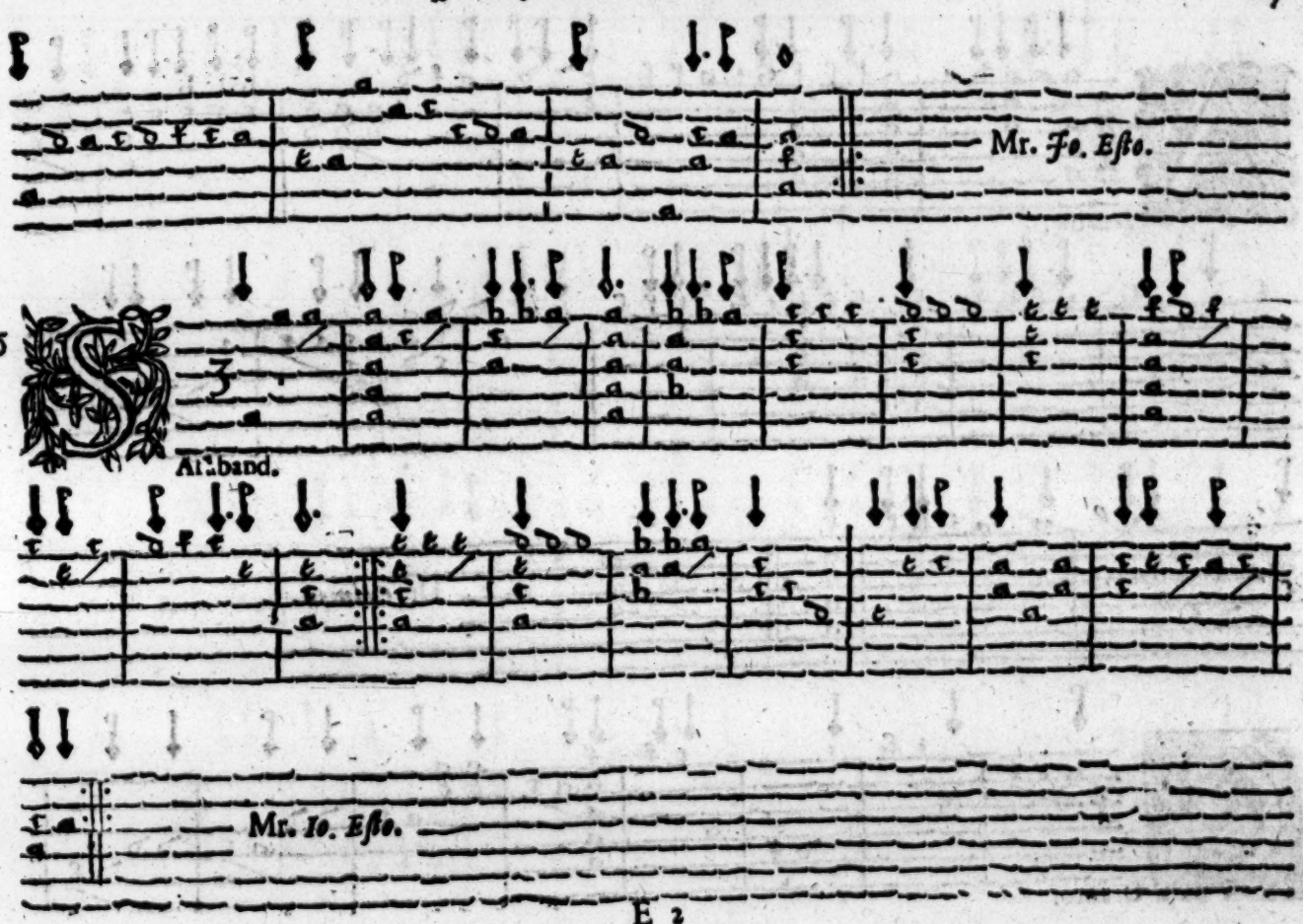
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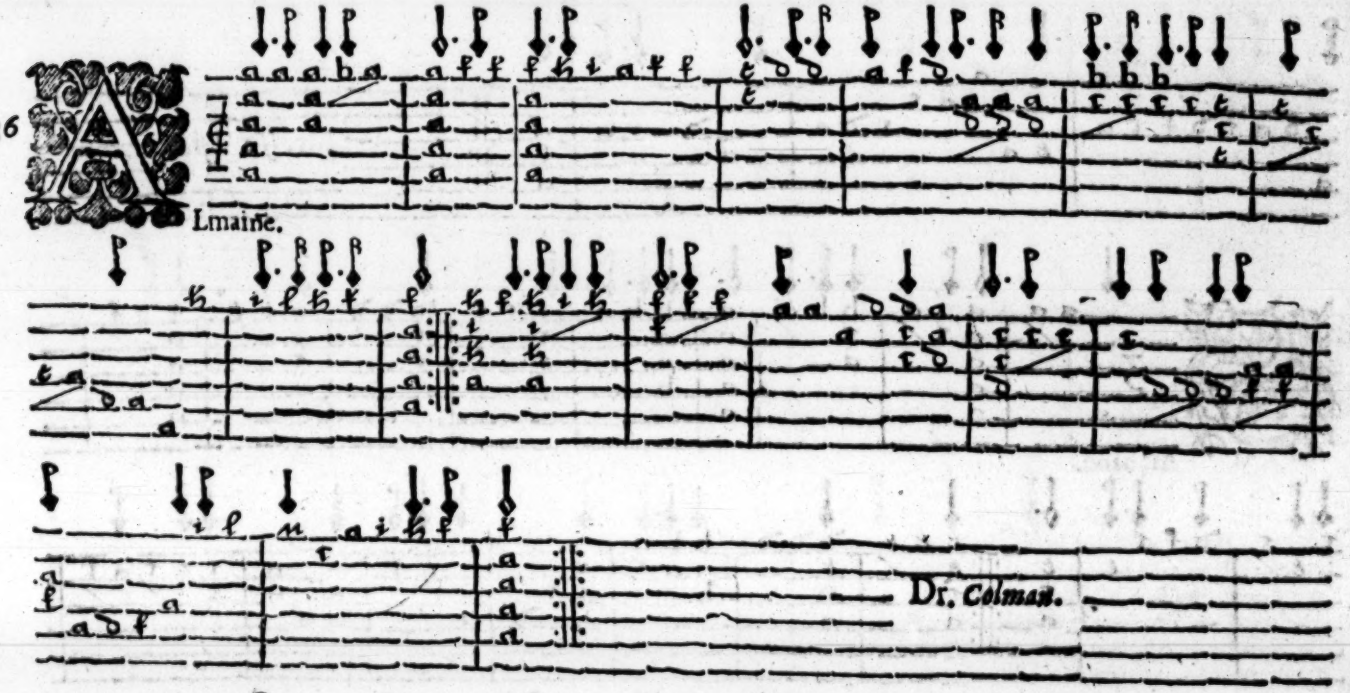
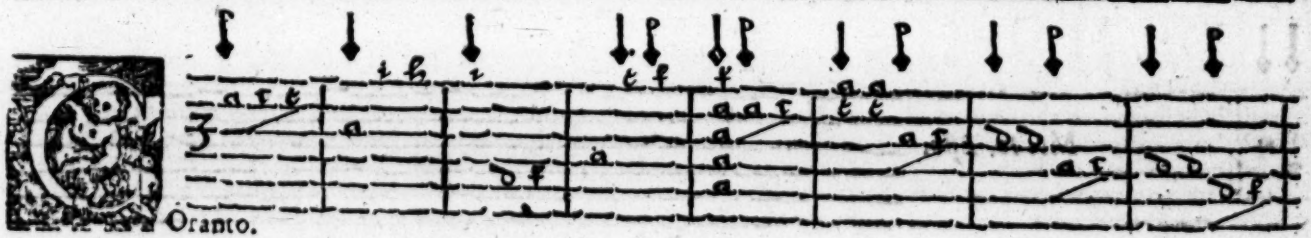
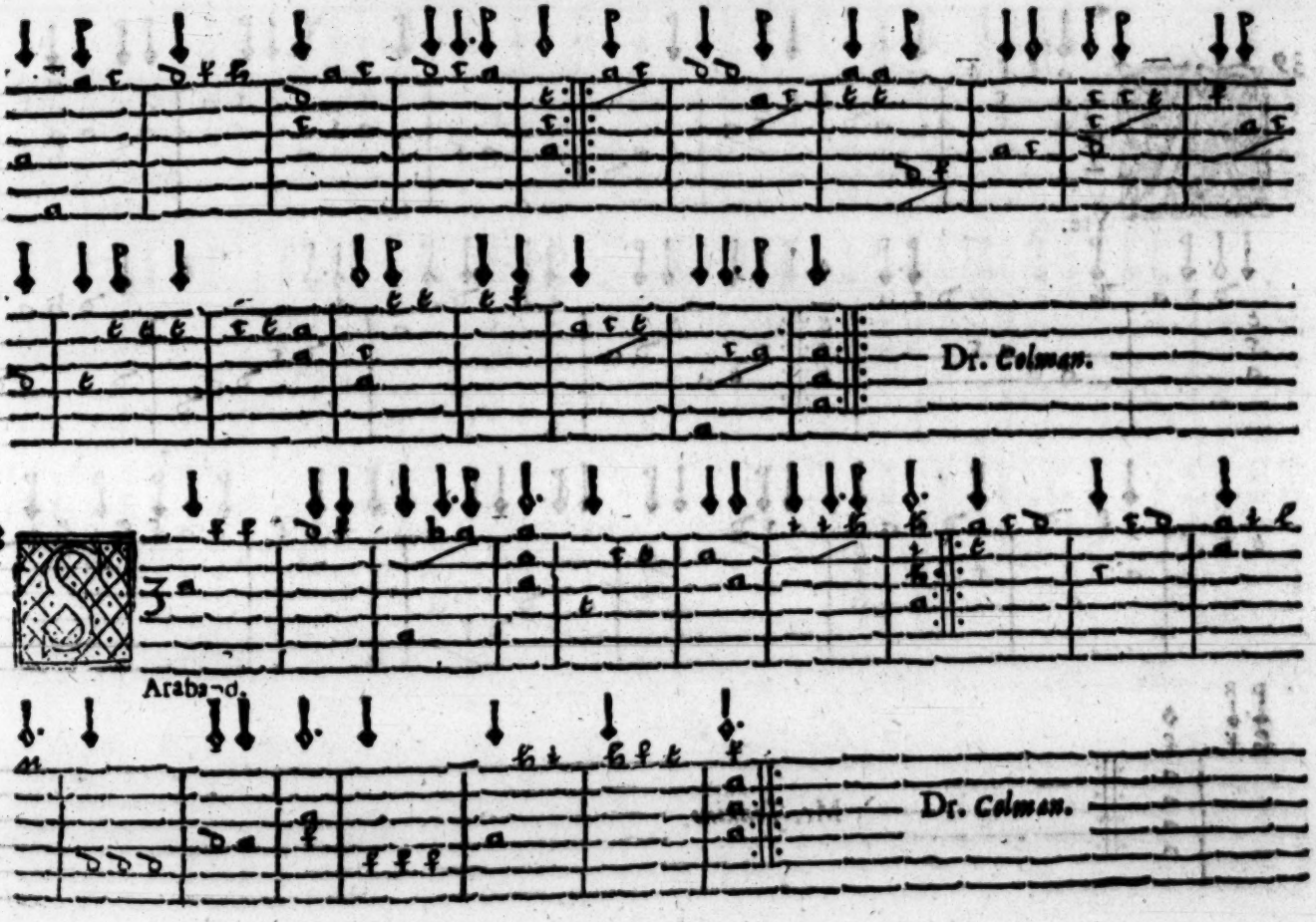
36 

37 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Mr. *Jenkins.*

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Mr. *Jenkins.*

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Mr. *Jo. Esto.*

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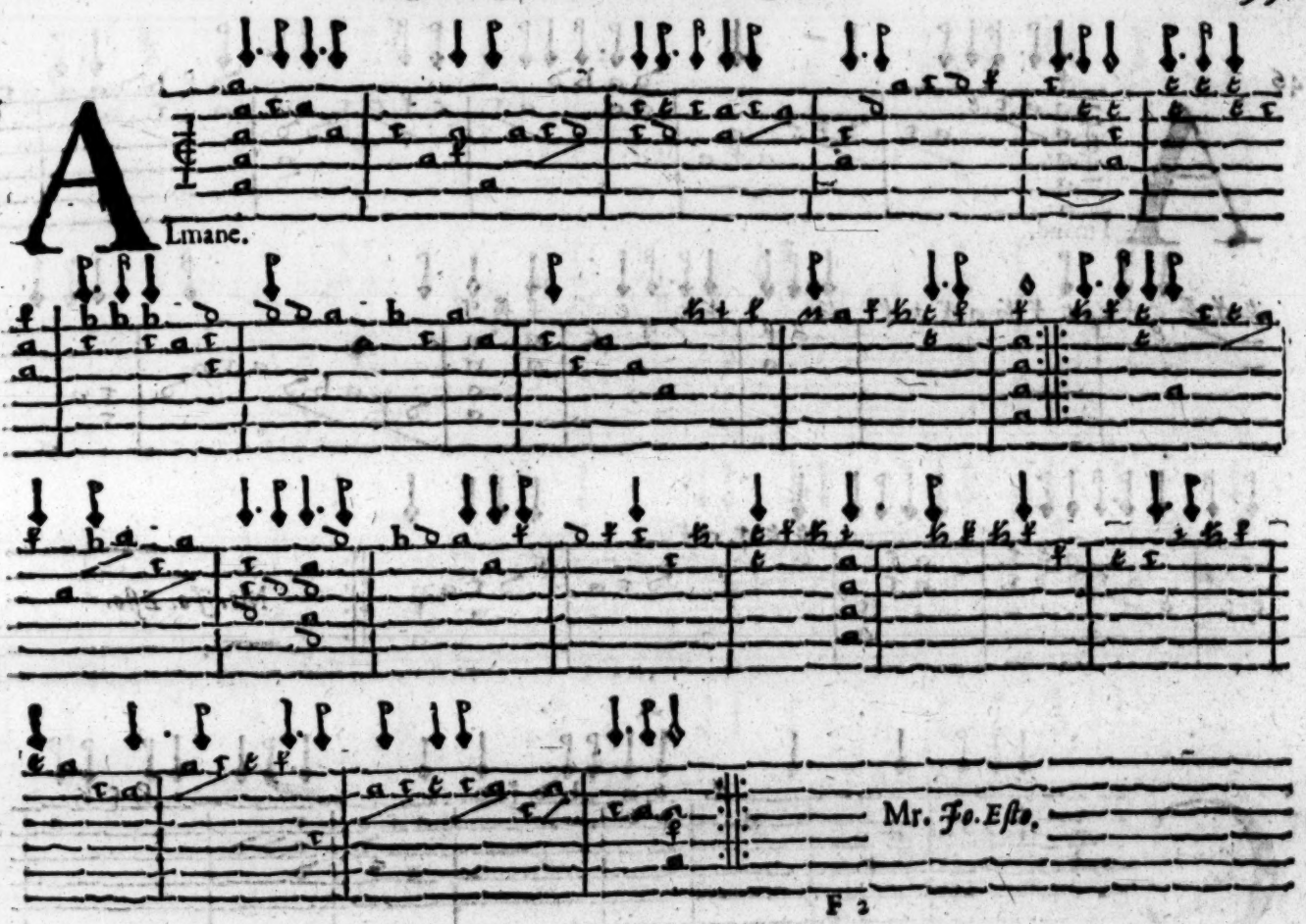

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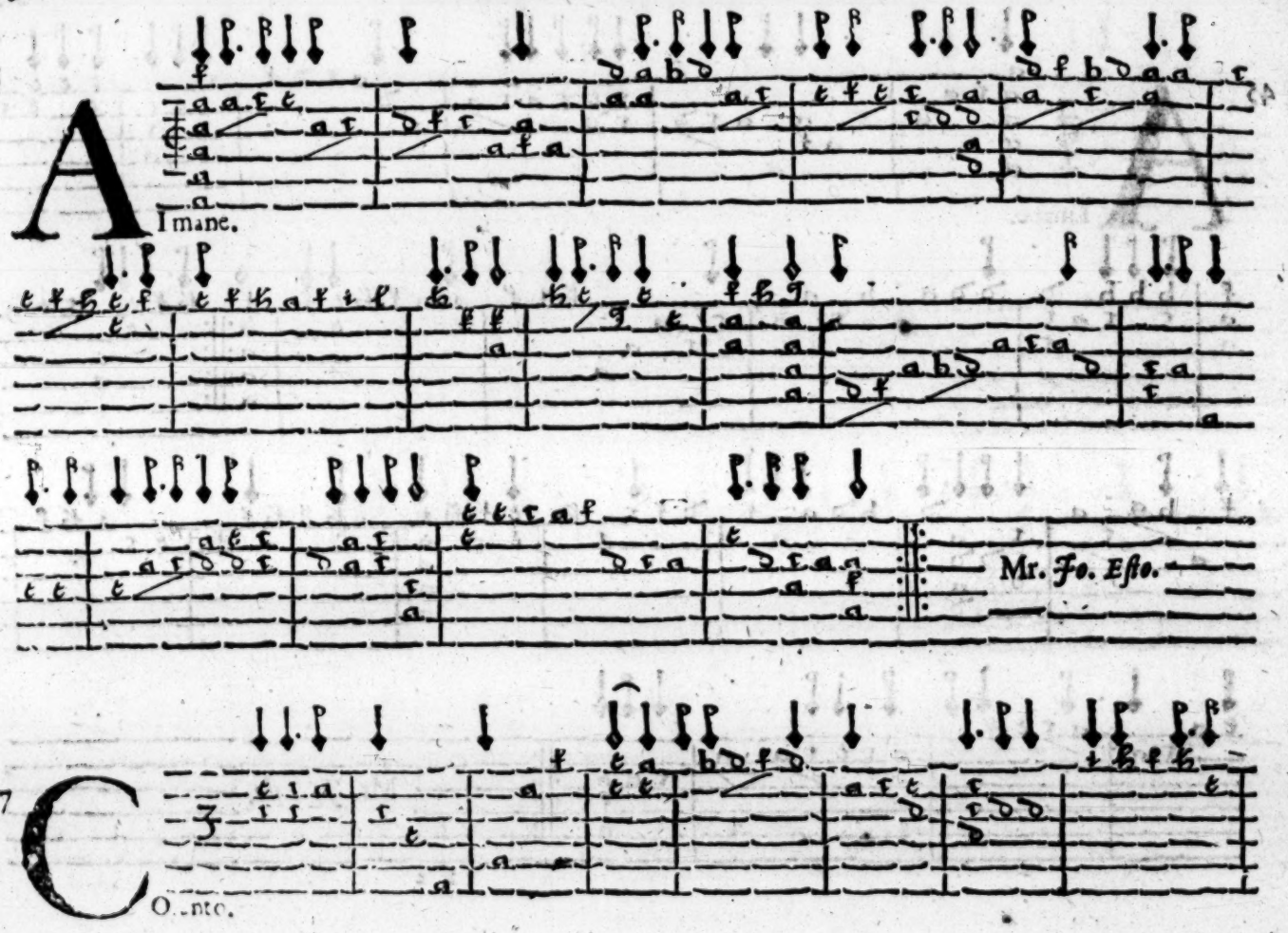

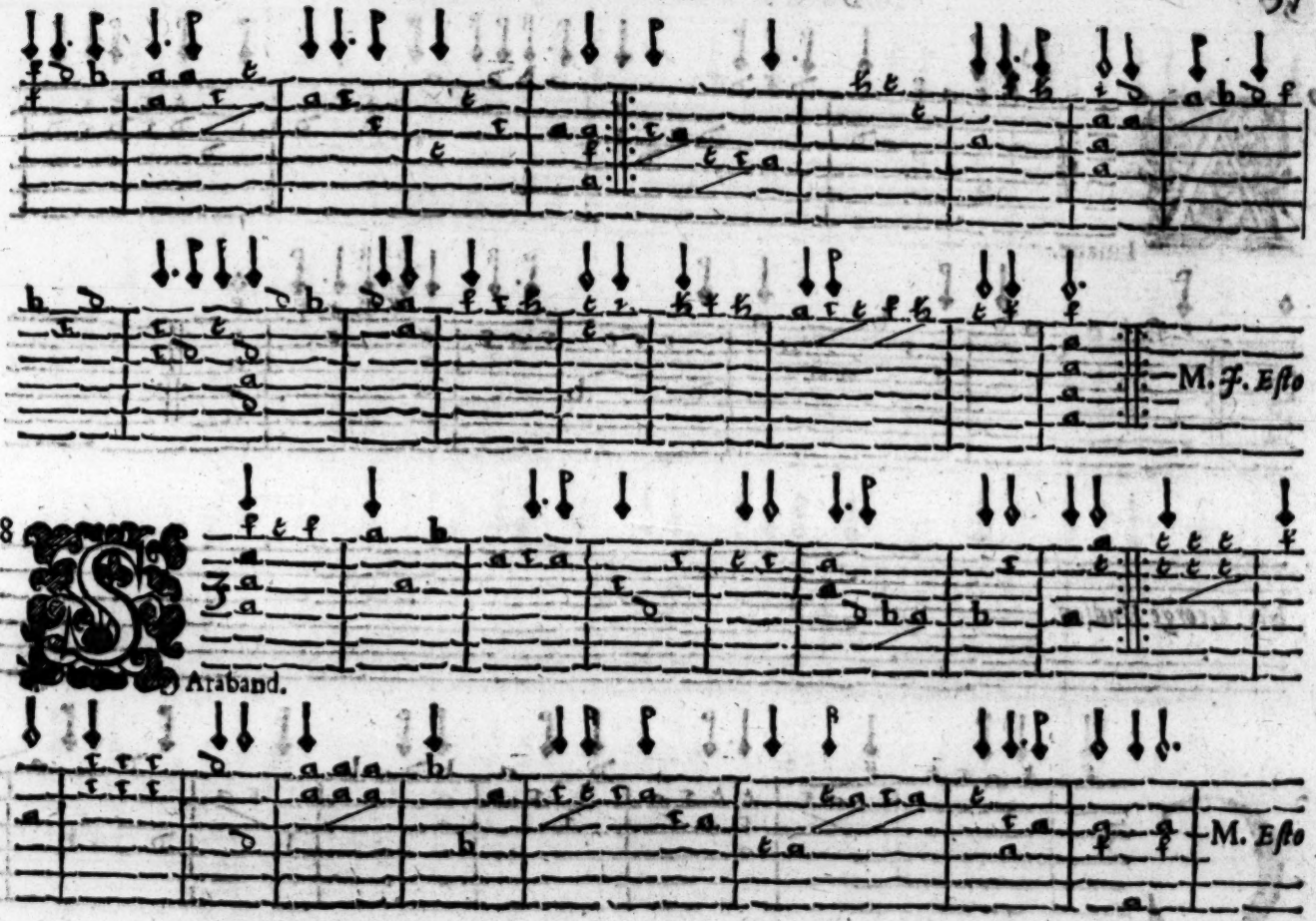
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M. Esto

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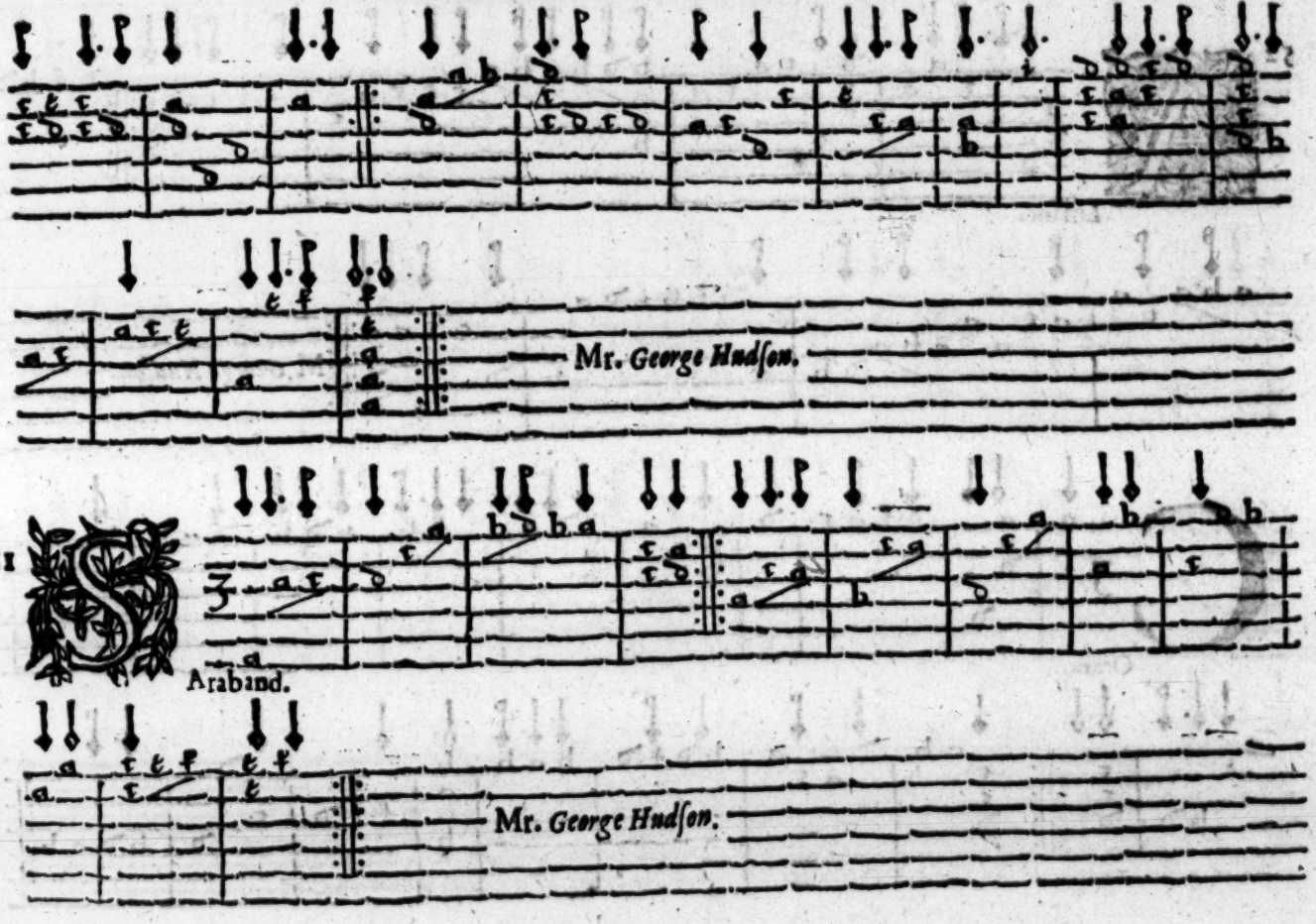
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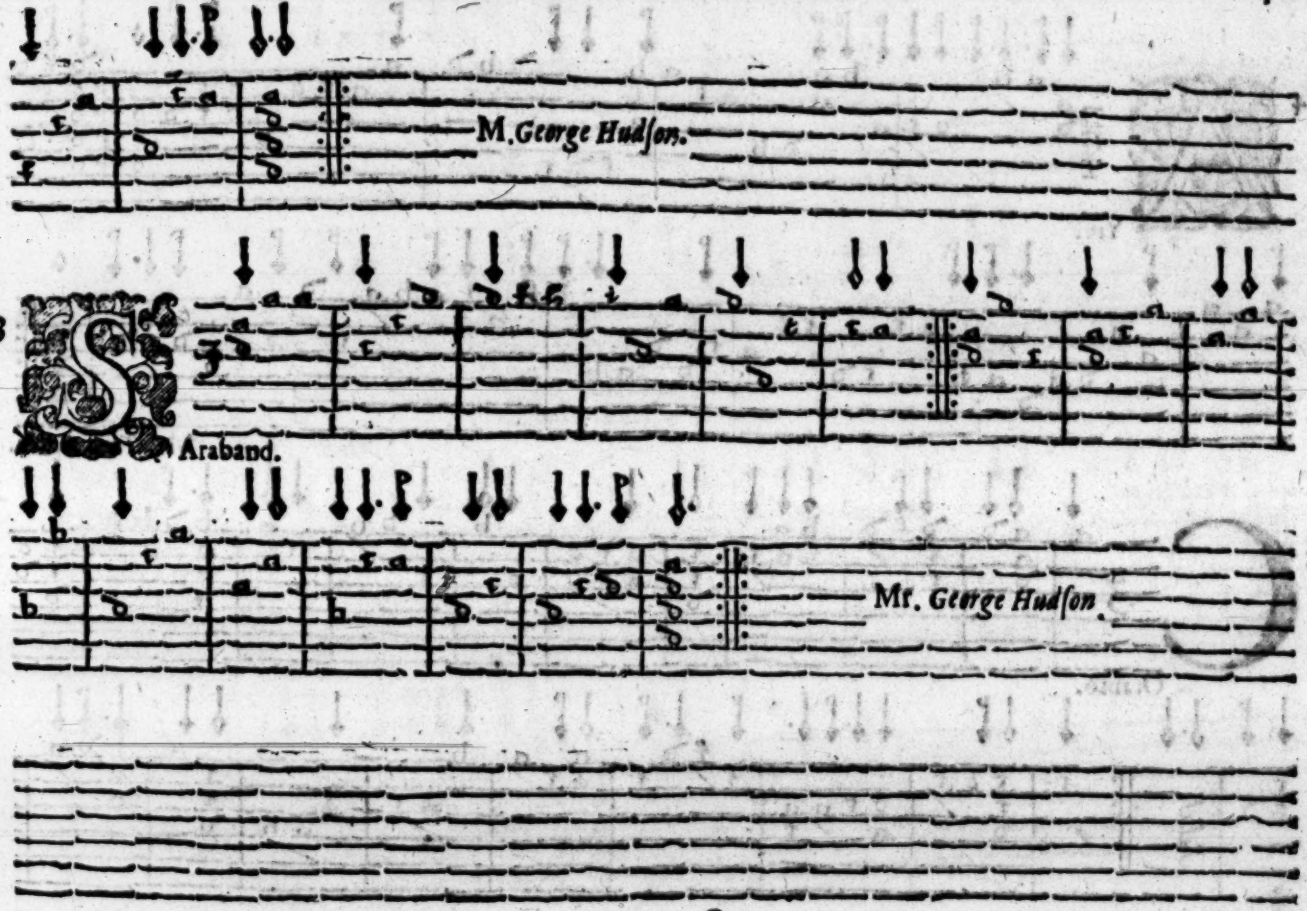
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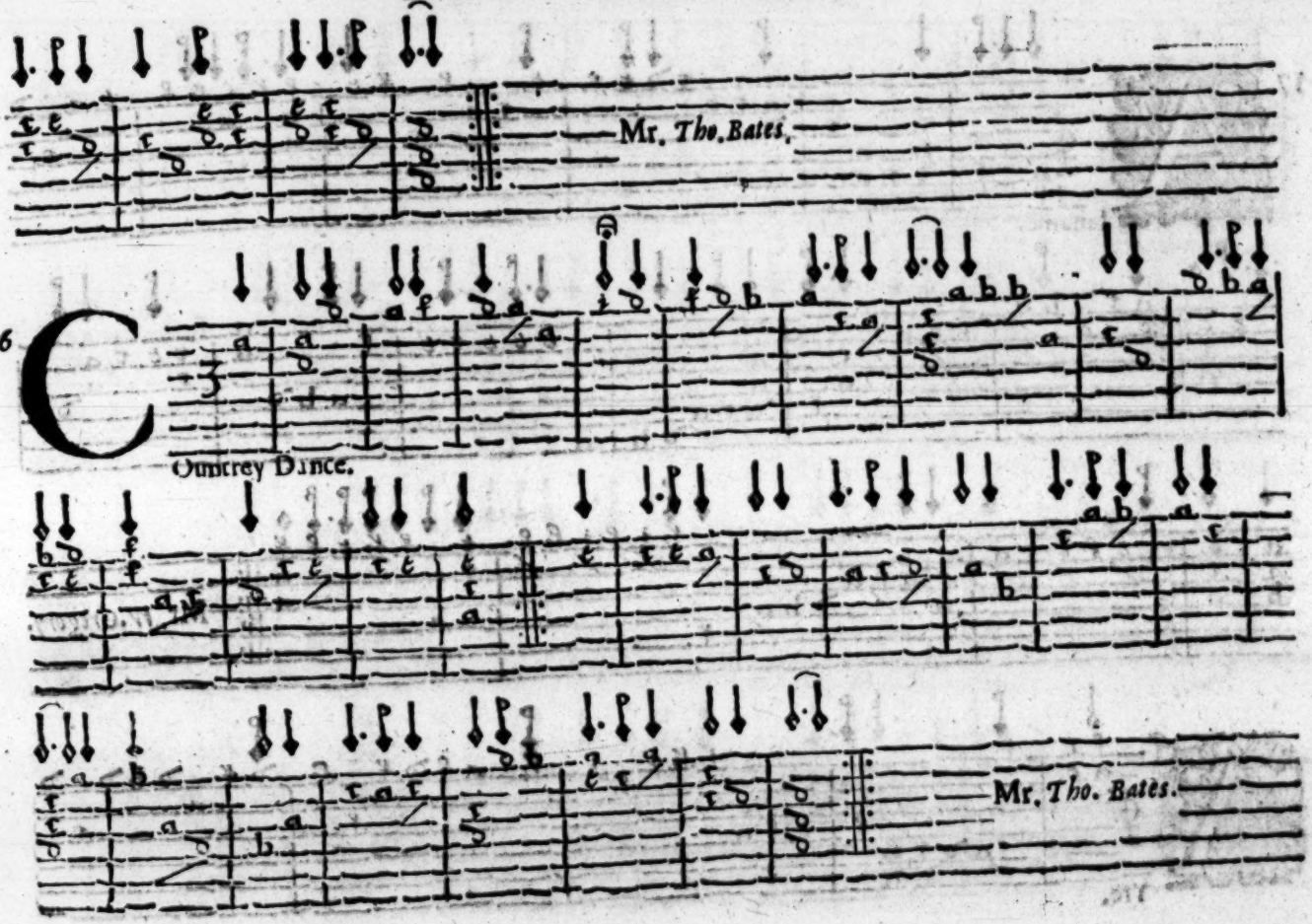
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Mr. W. Gregory.

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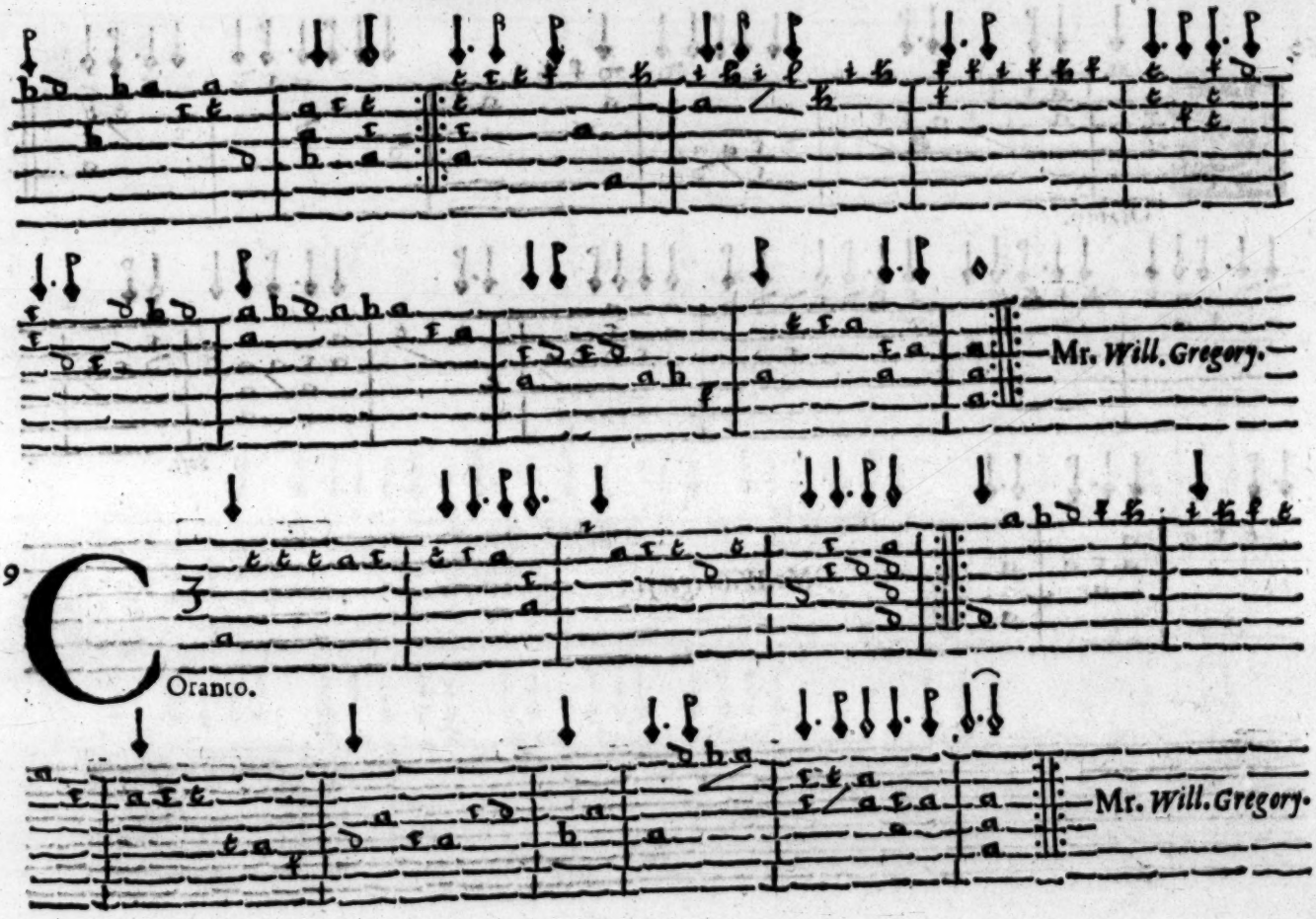
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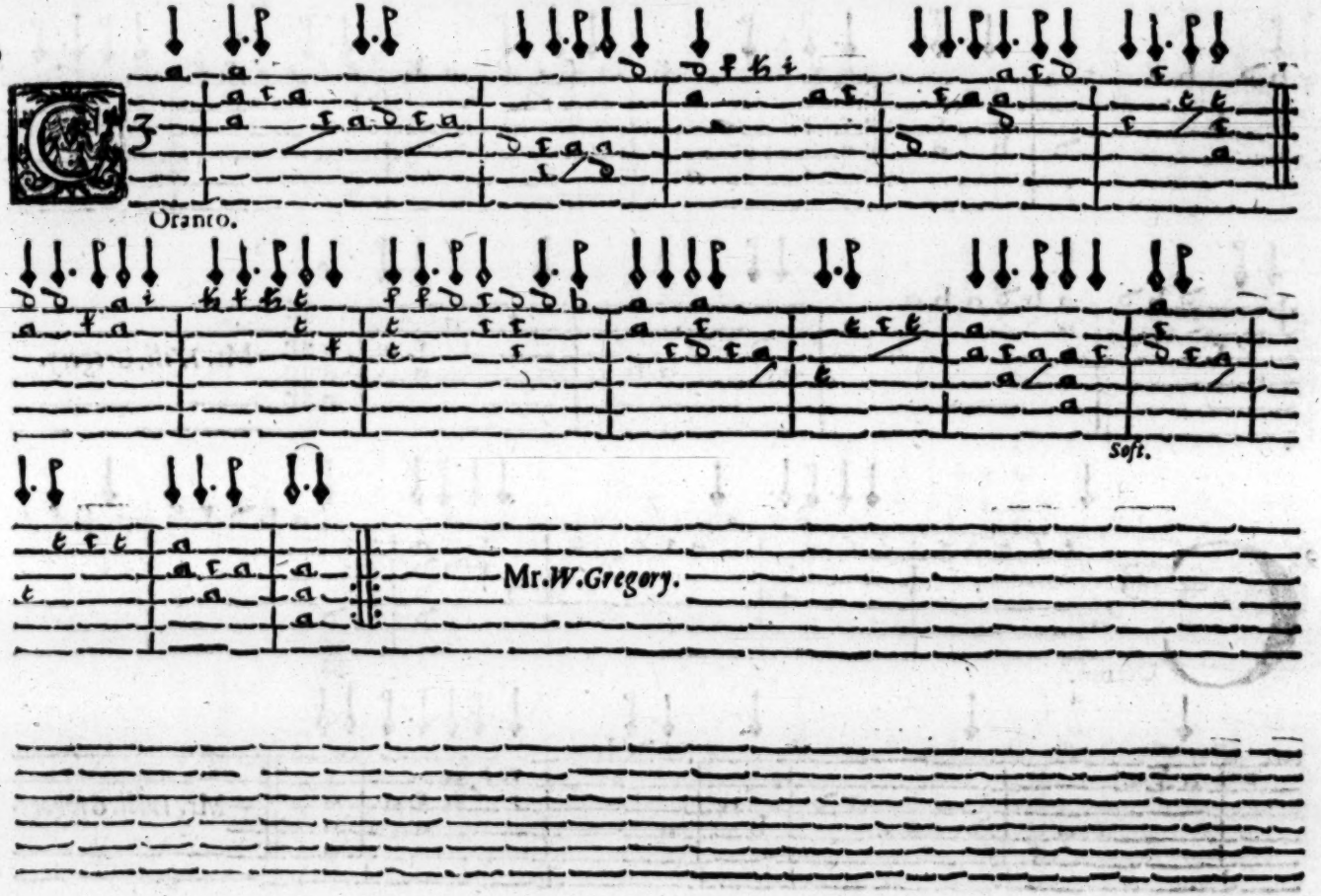

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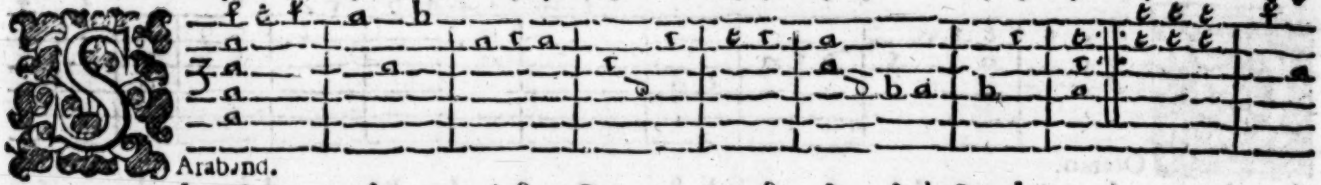

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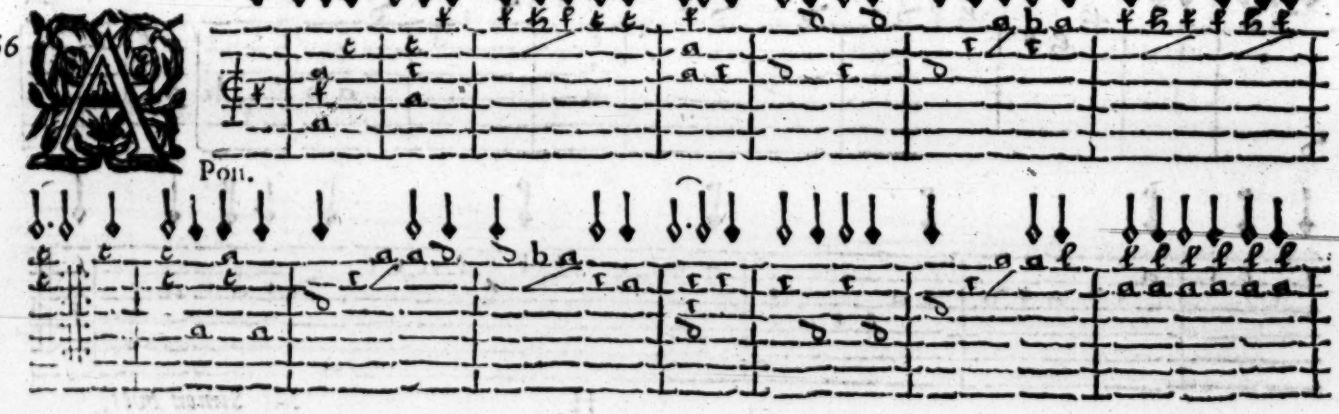

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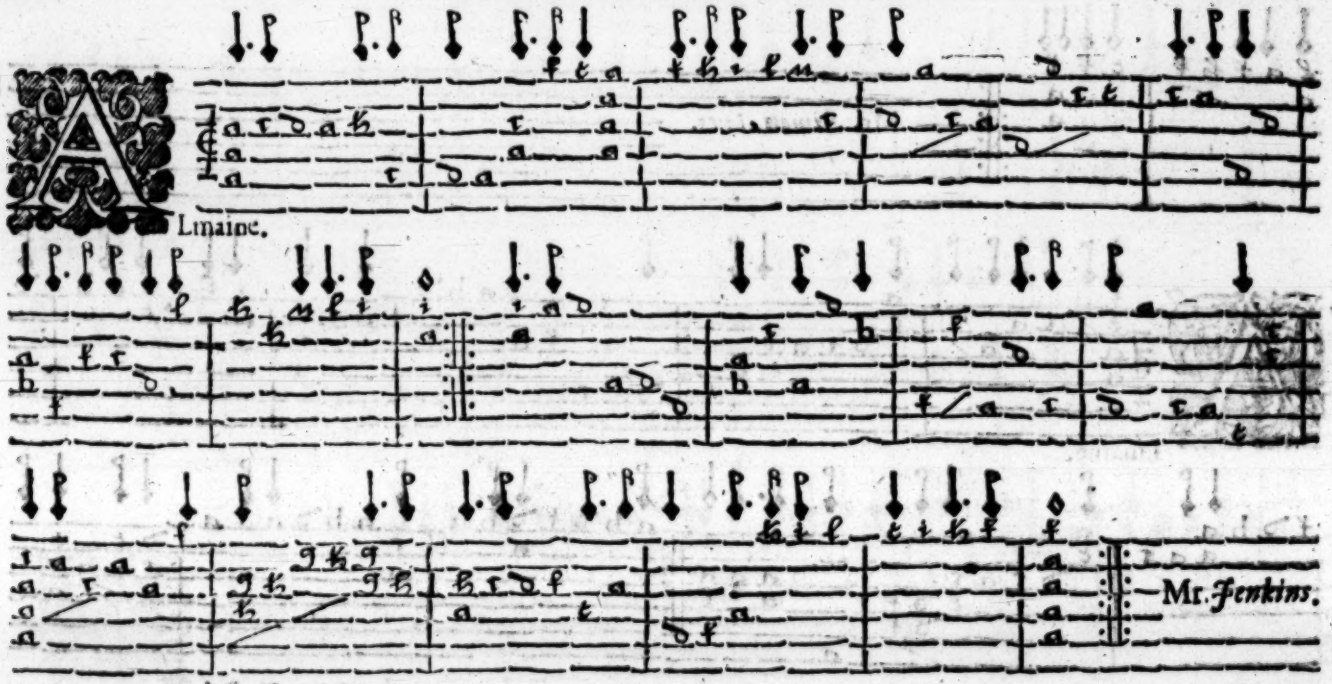

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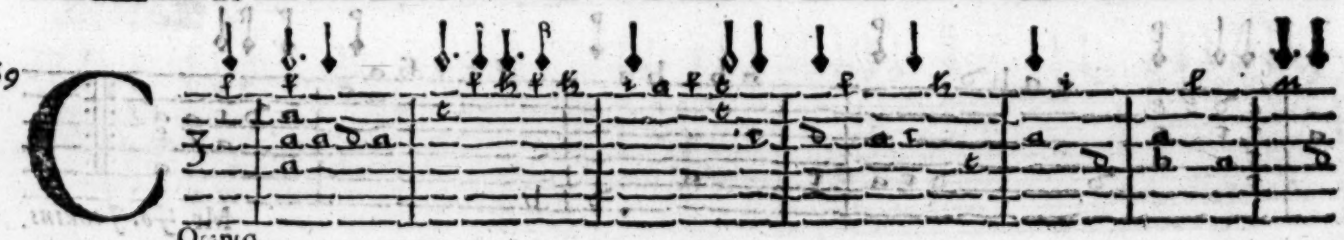

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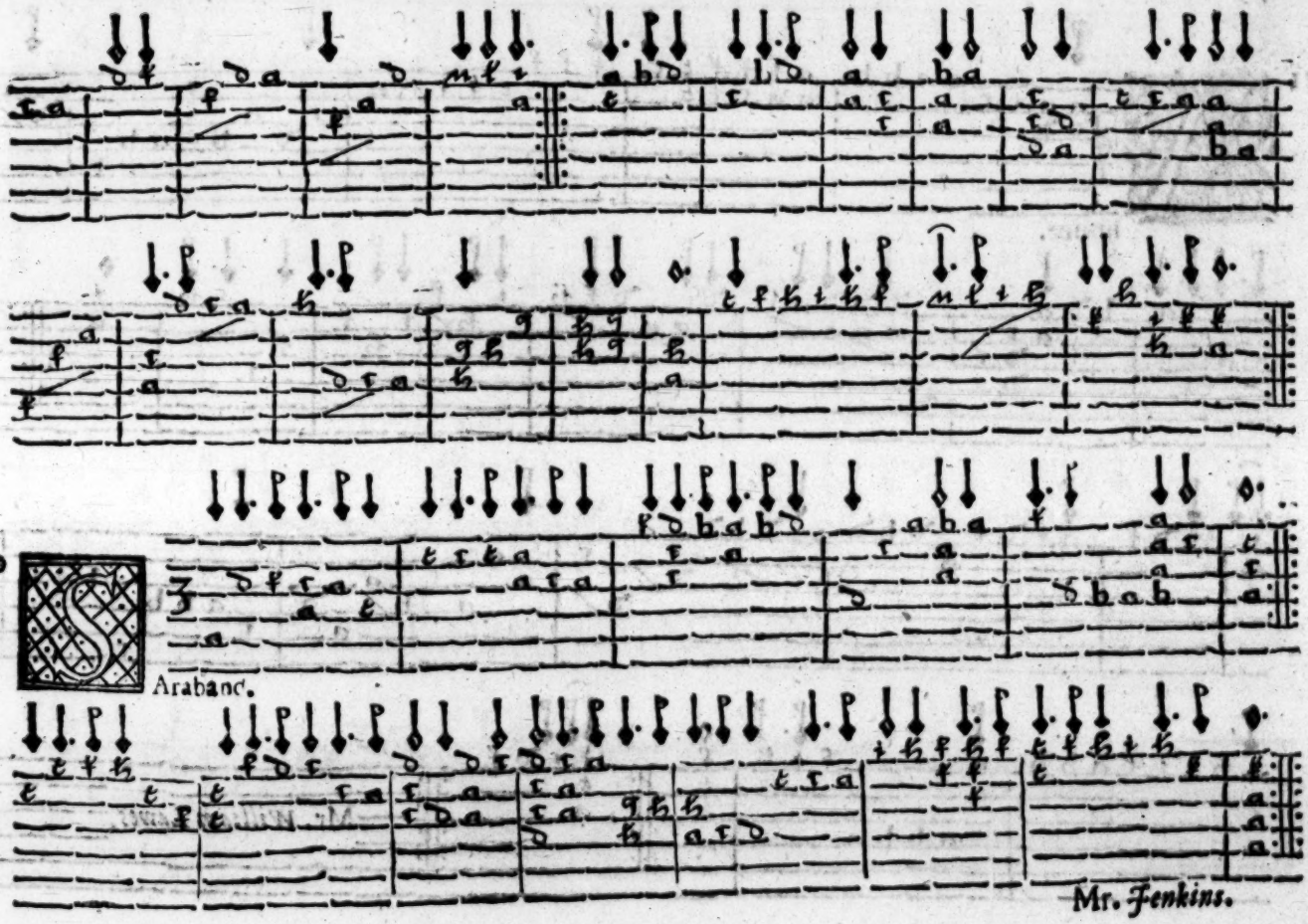

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Mr. *Jenkins.*

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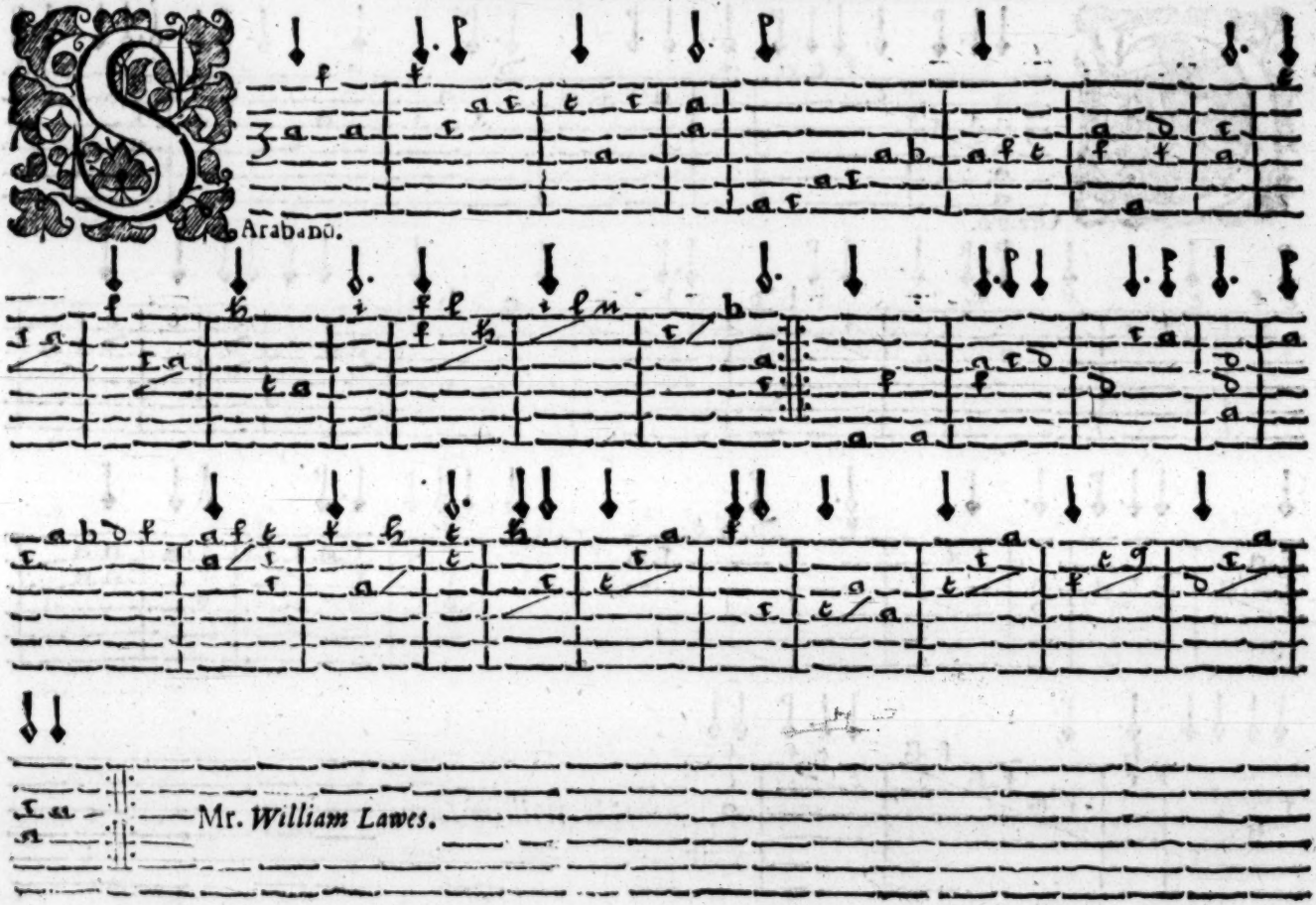

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Mr. John Withie.

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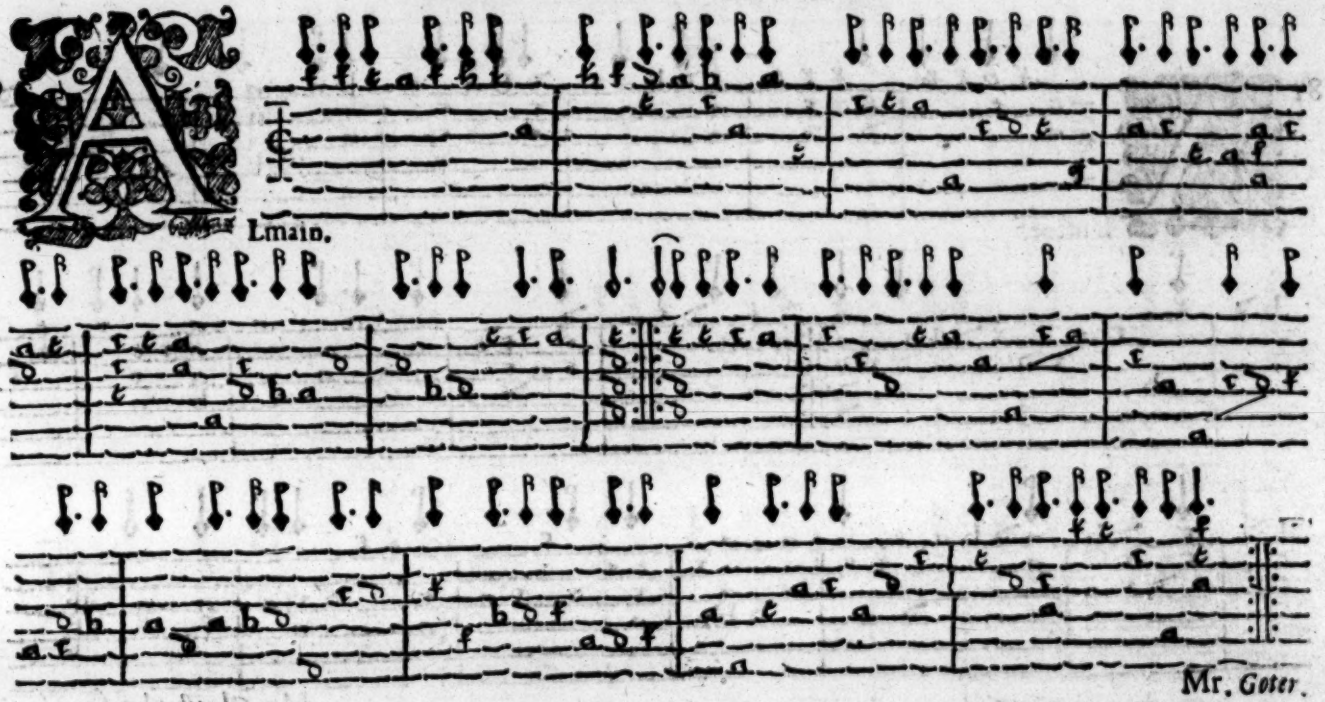

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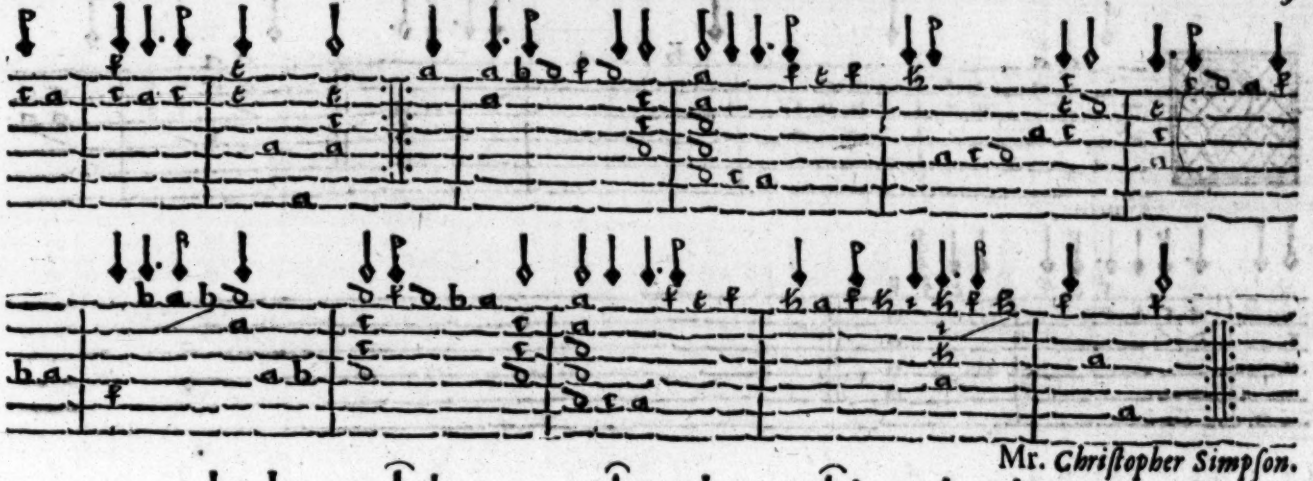

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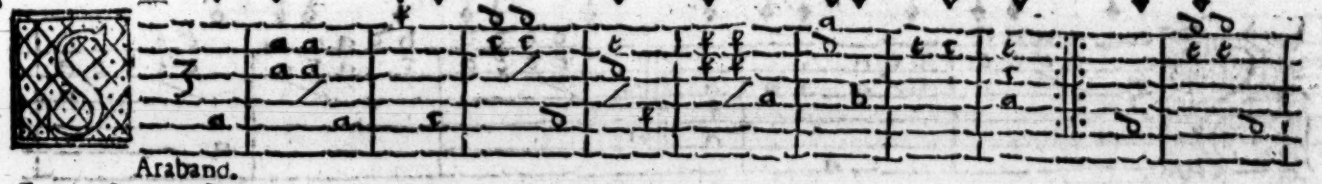

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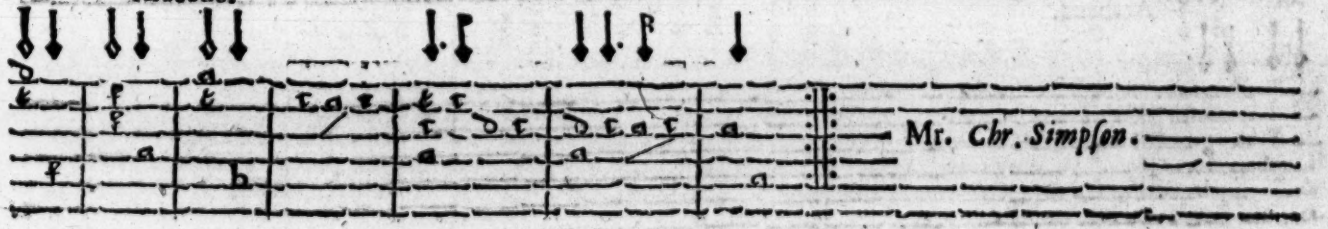

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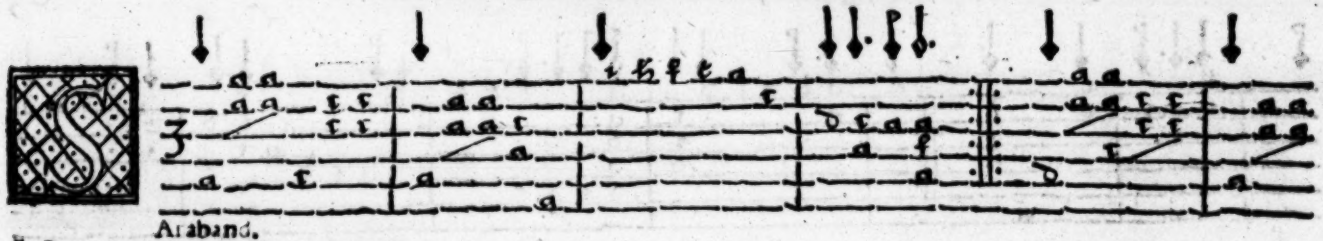

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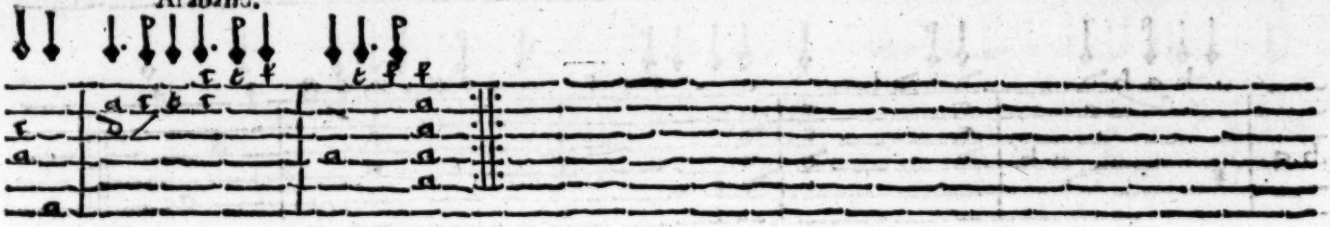

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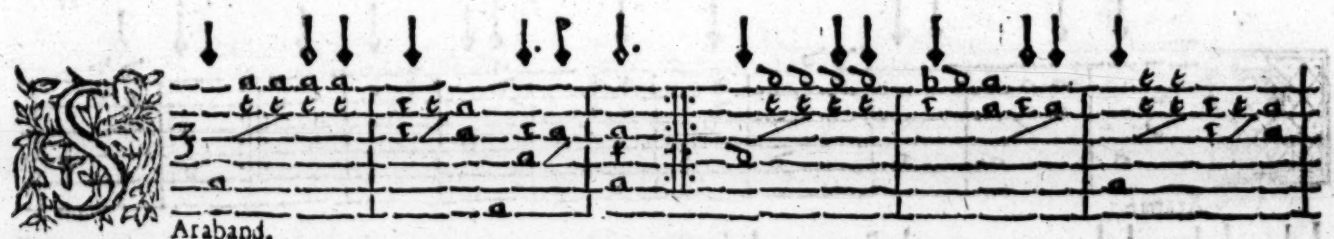

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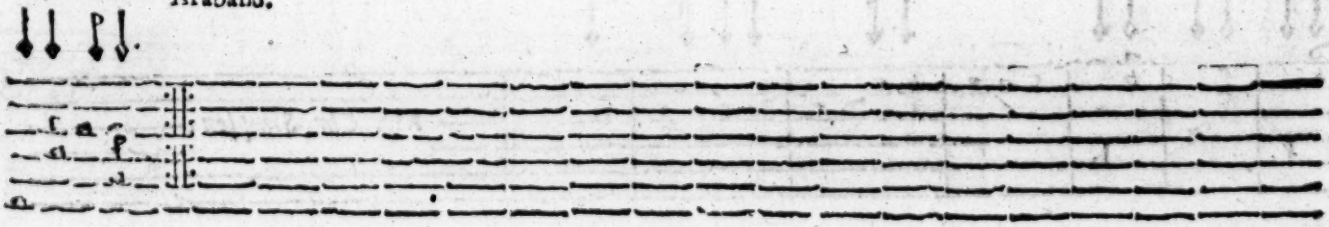

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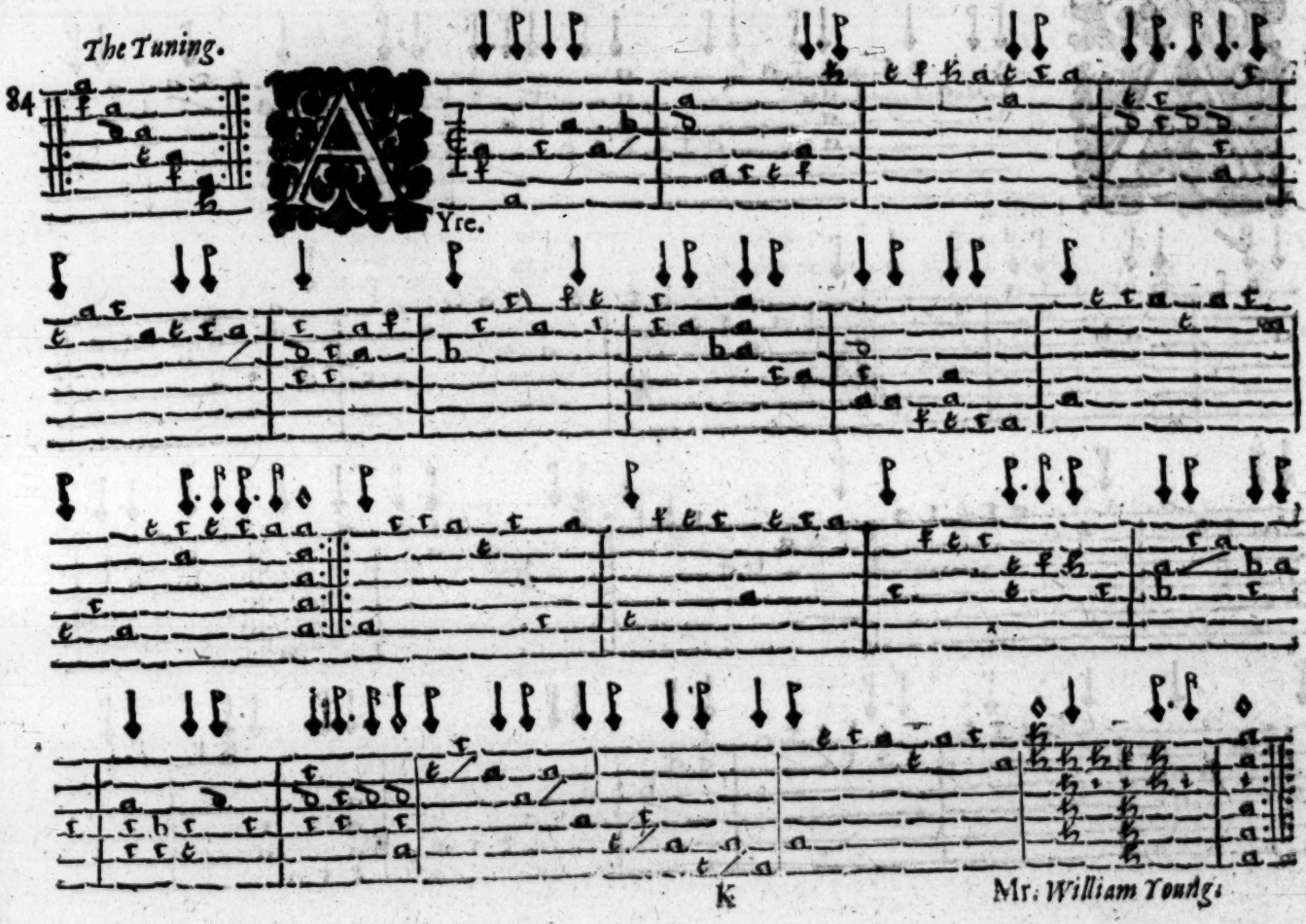

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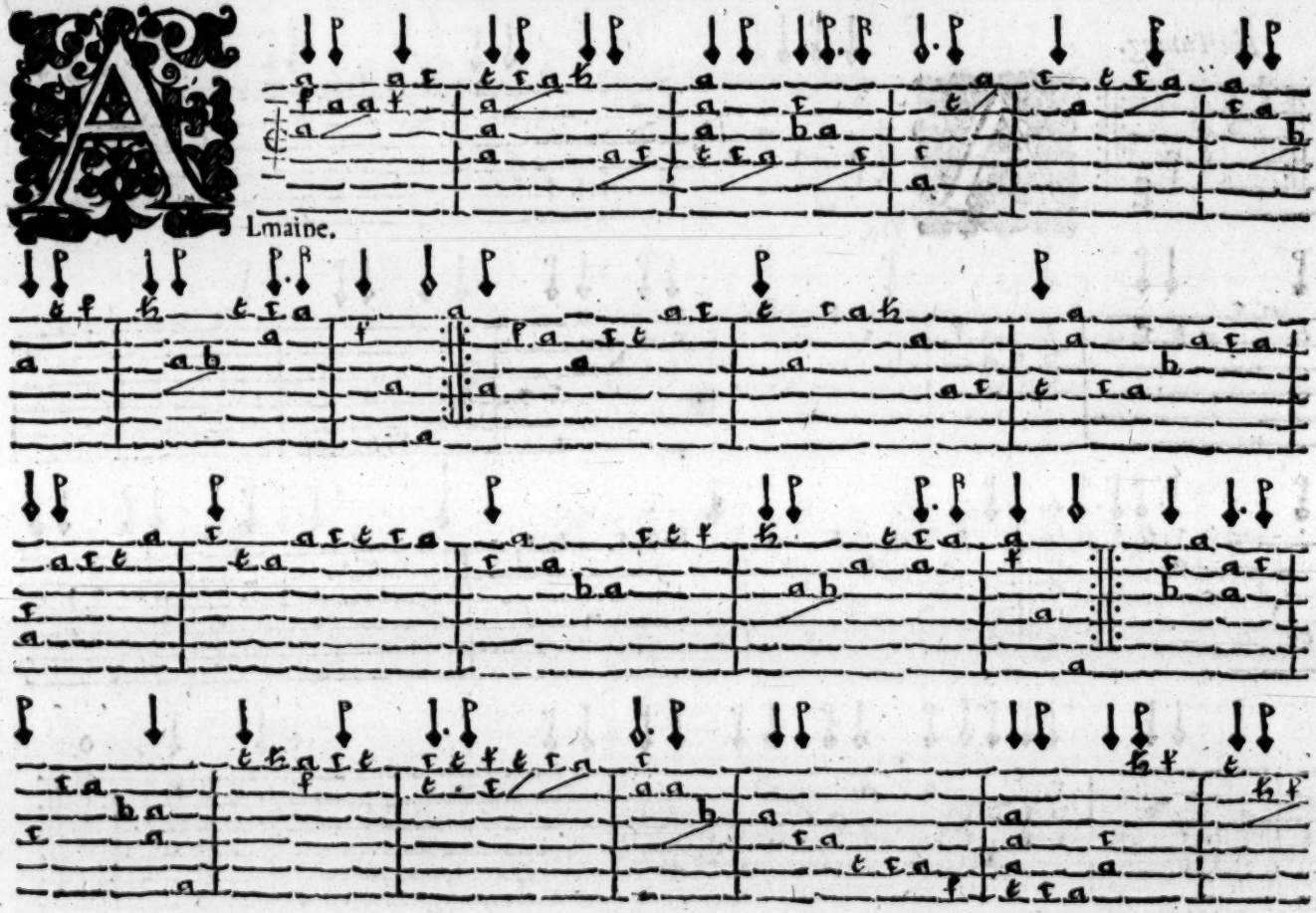

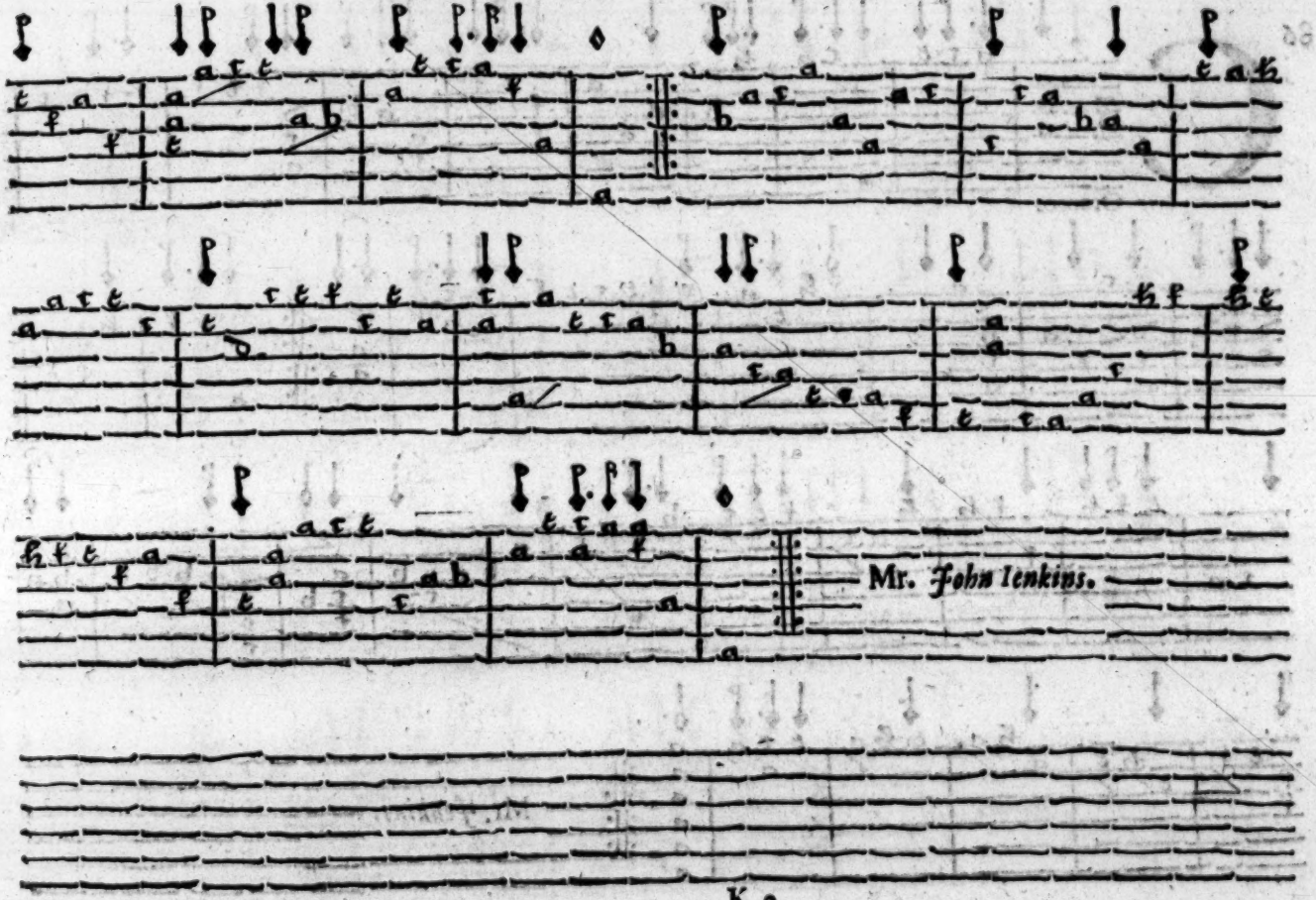
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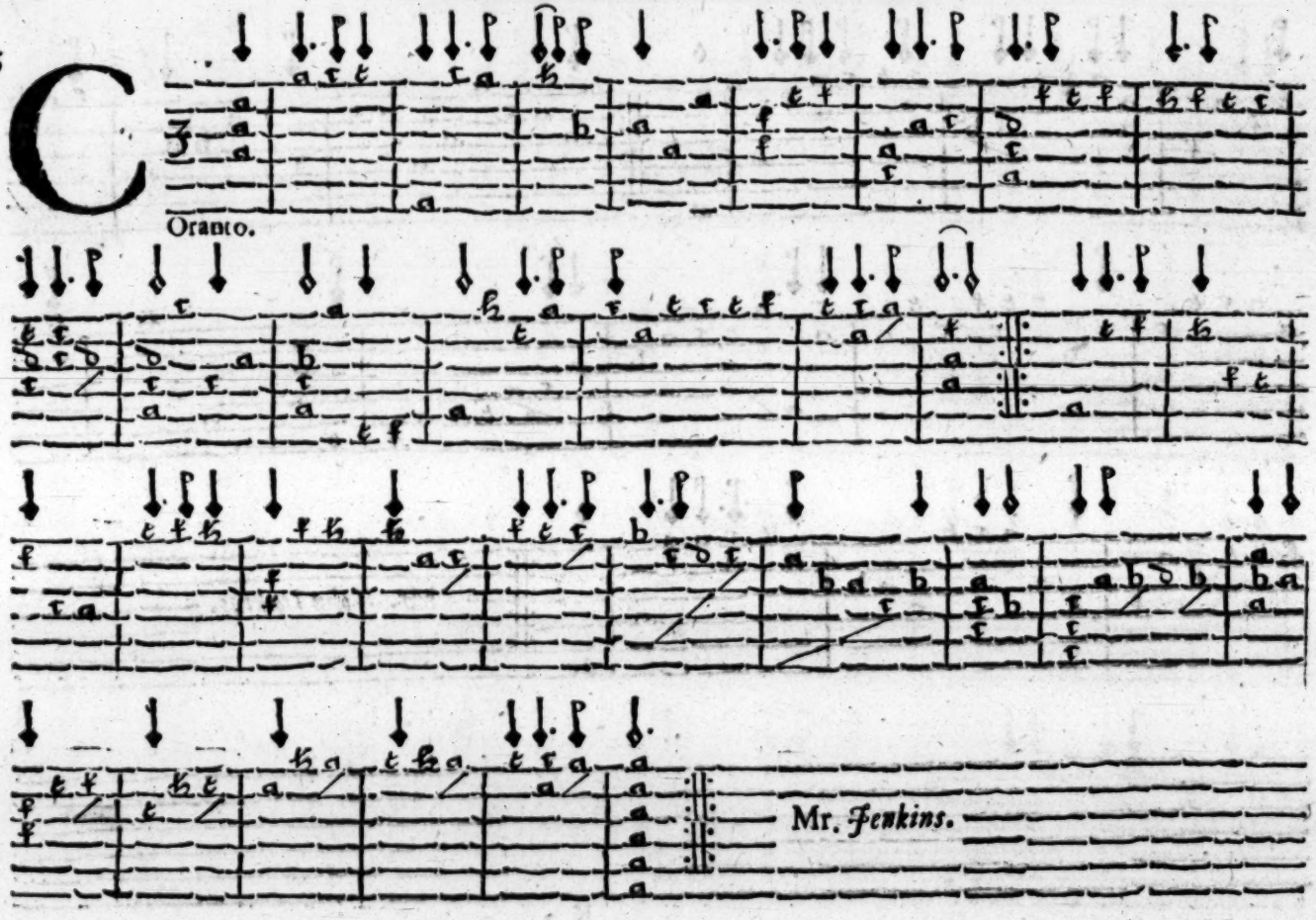

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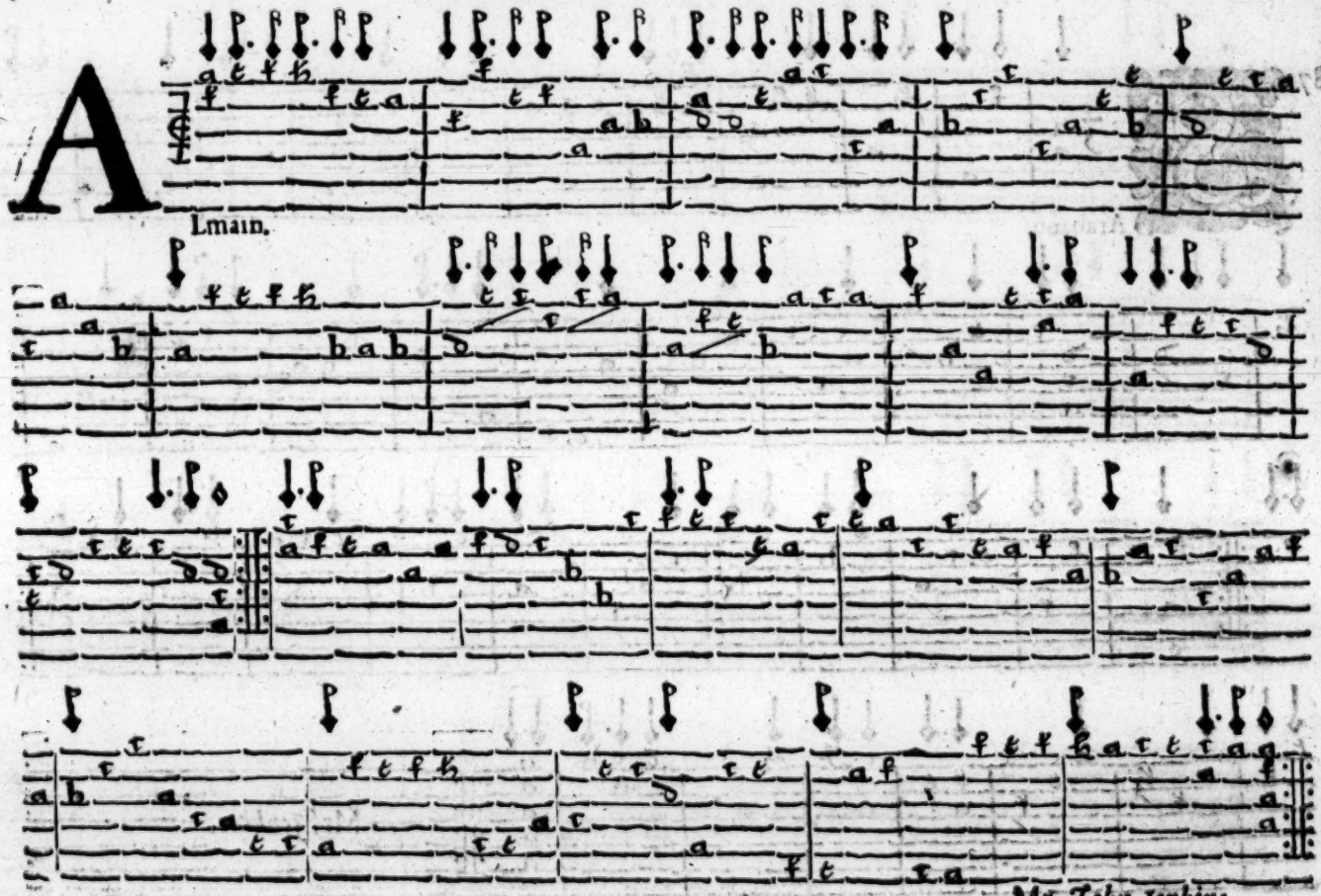

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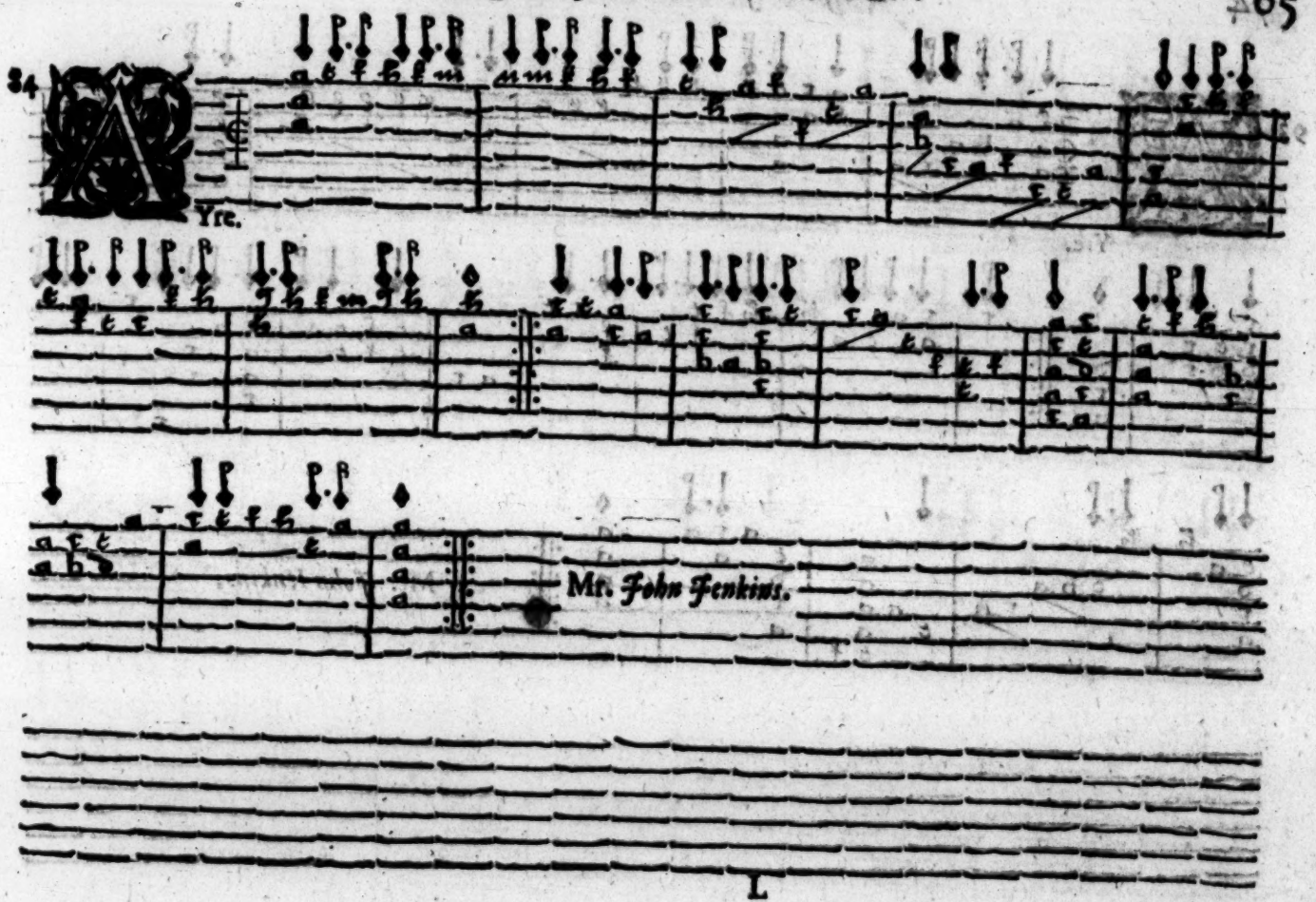
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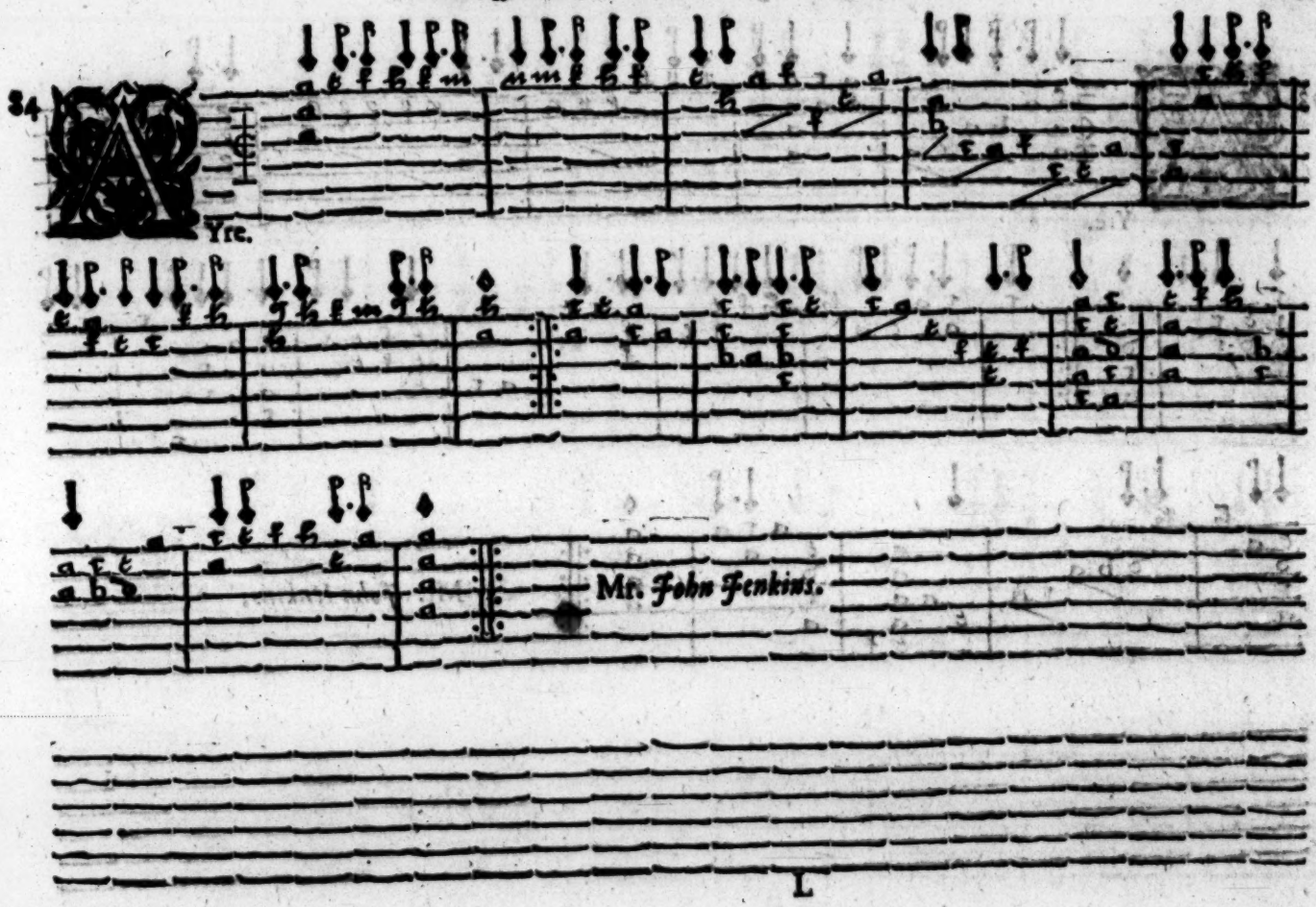
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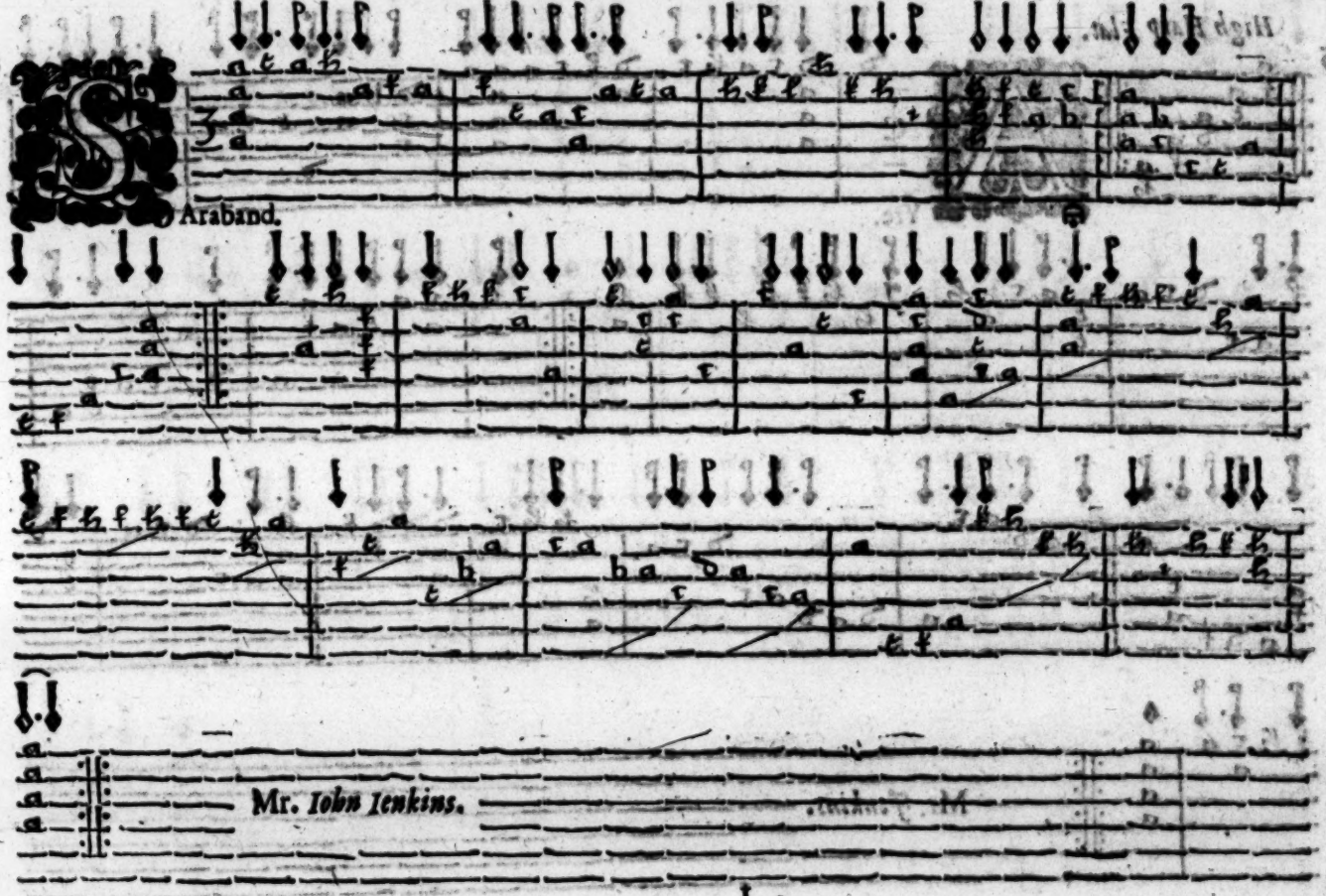

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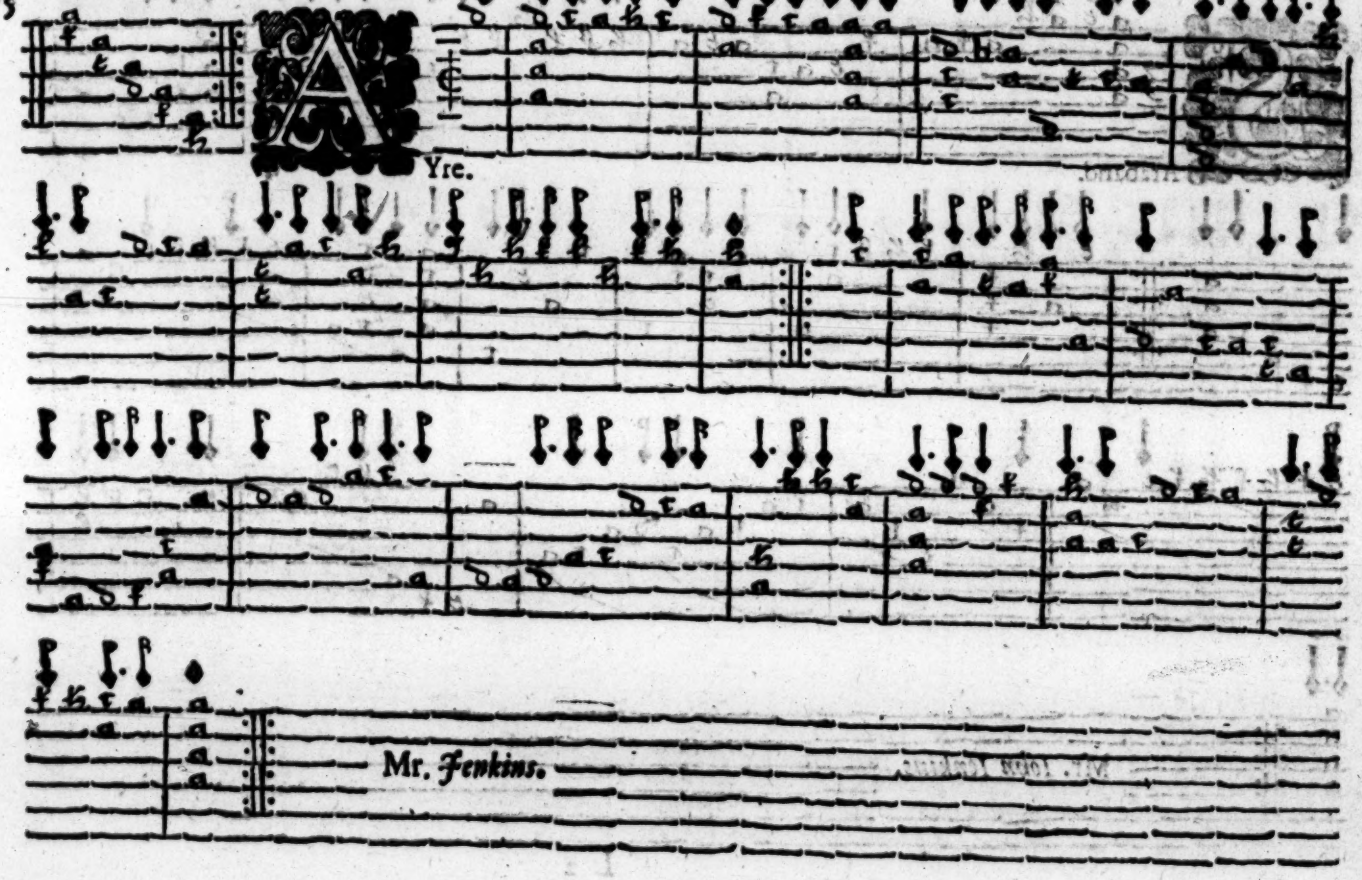

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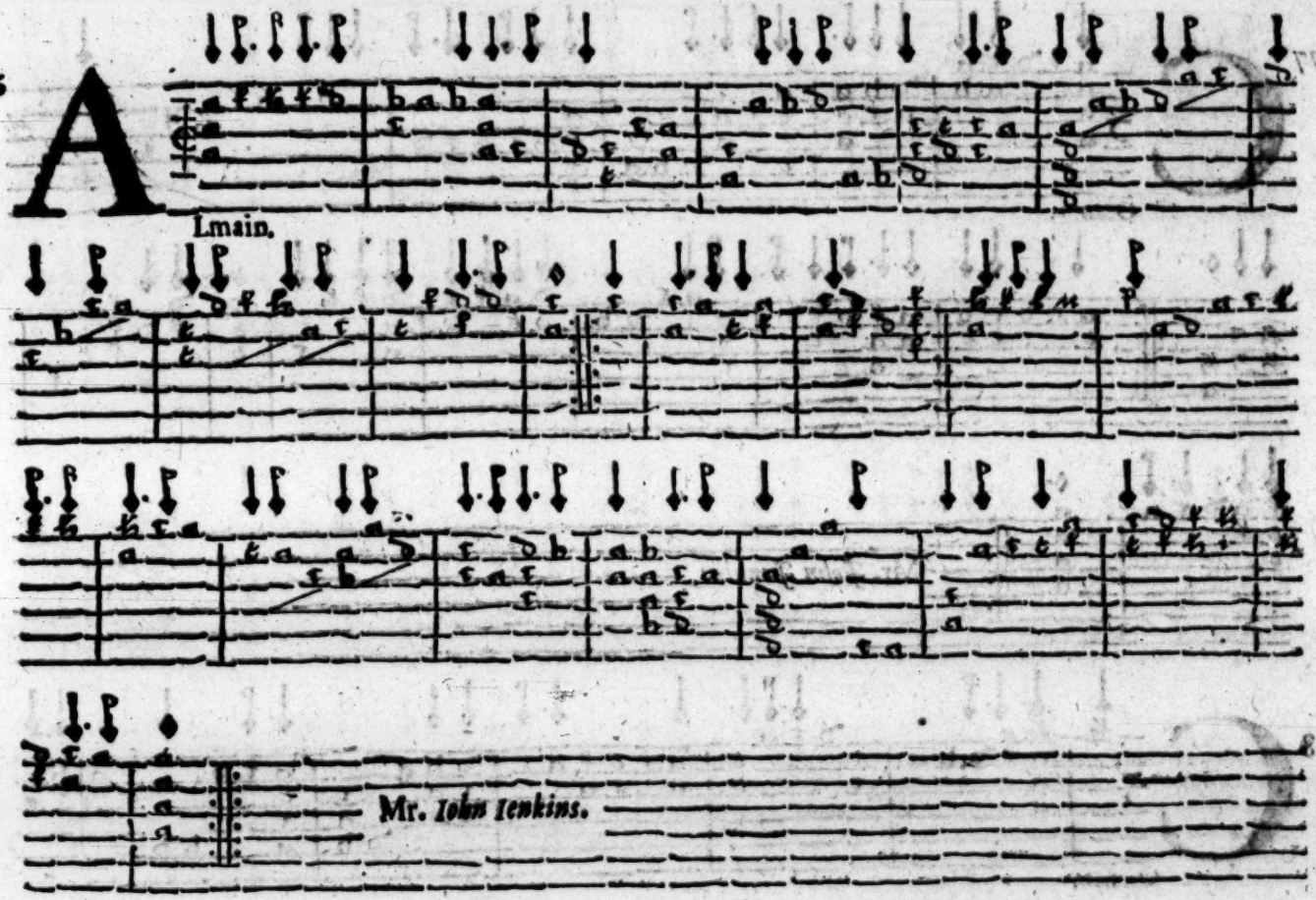

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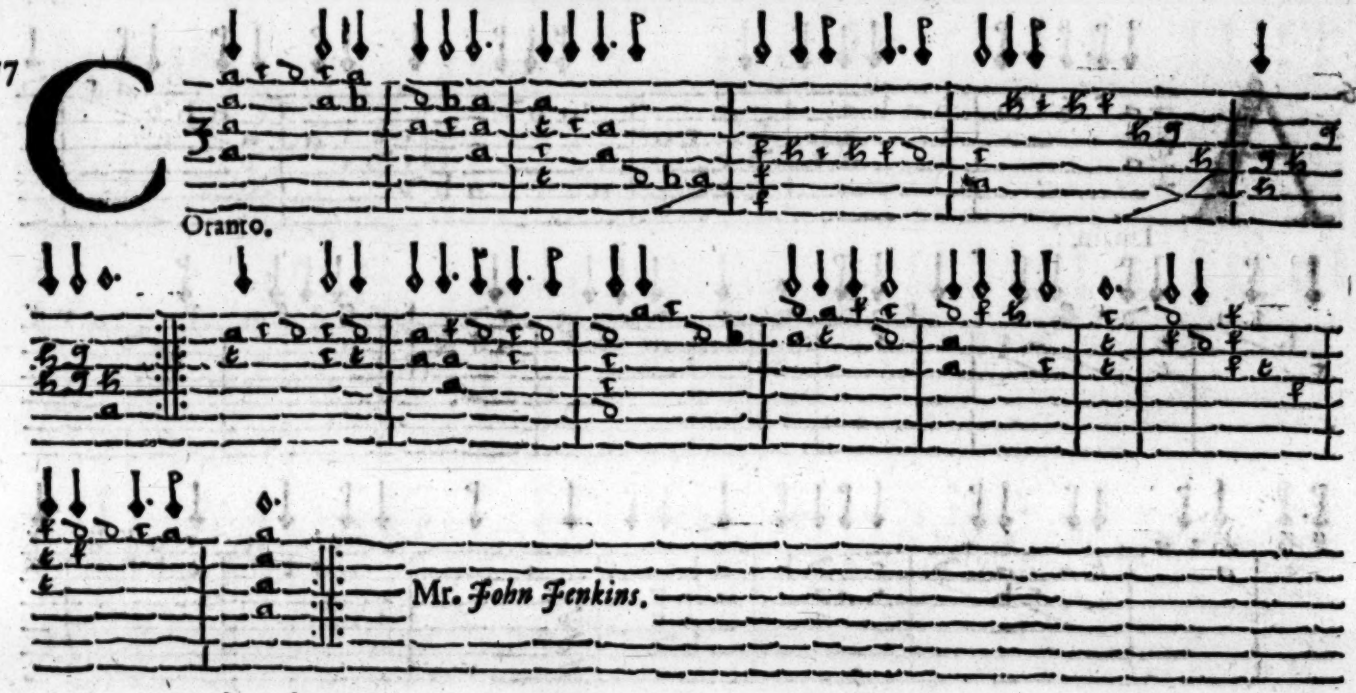

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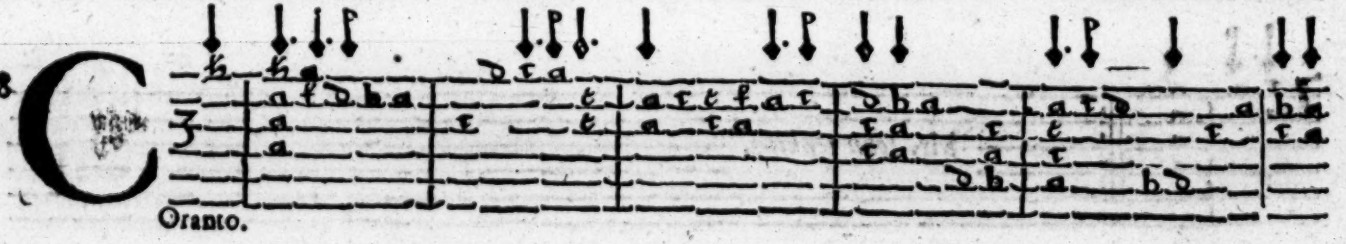

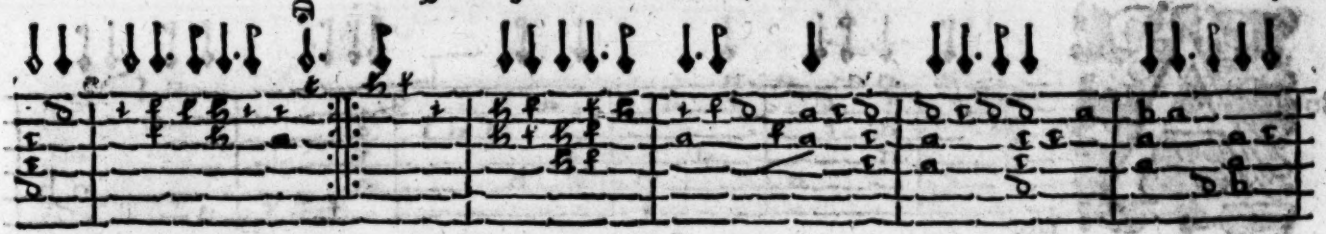

Mr. *Jenkins.*

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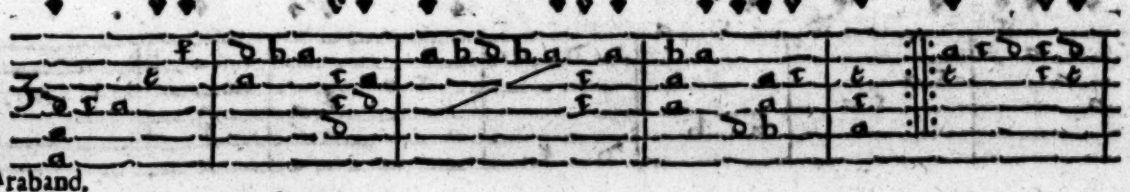

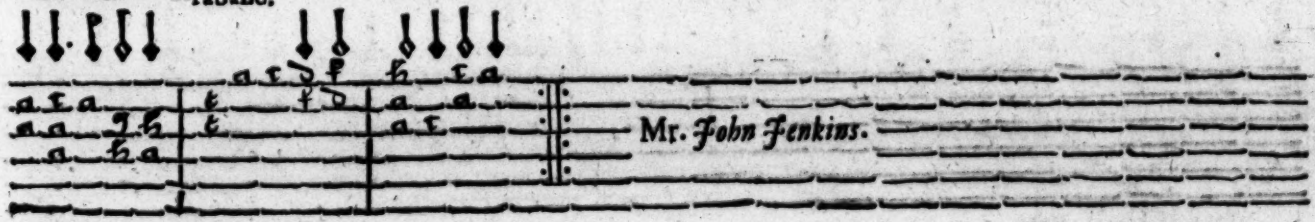

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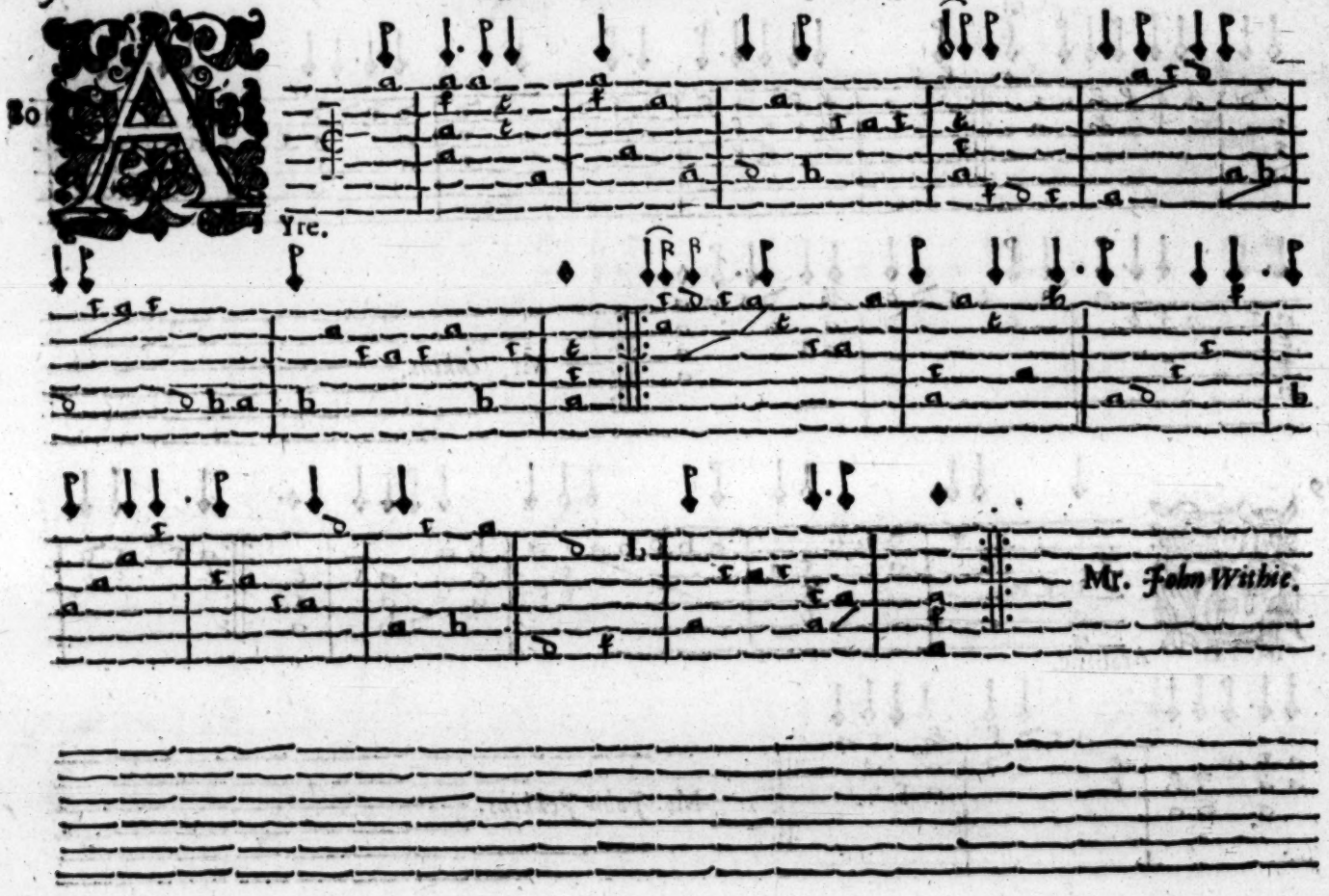
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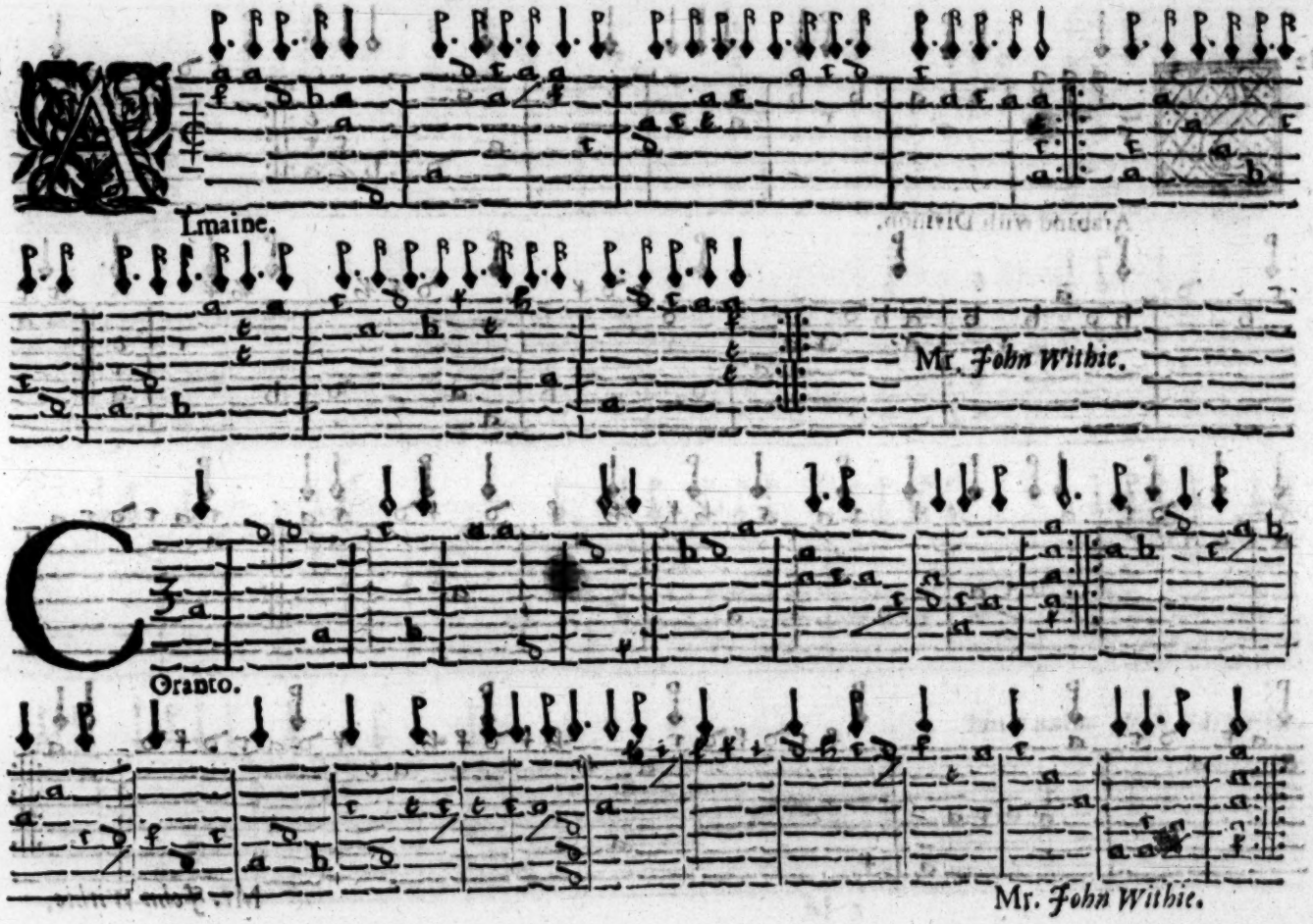

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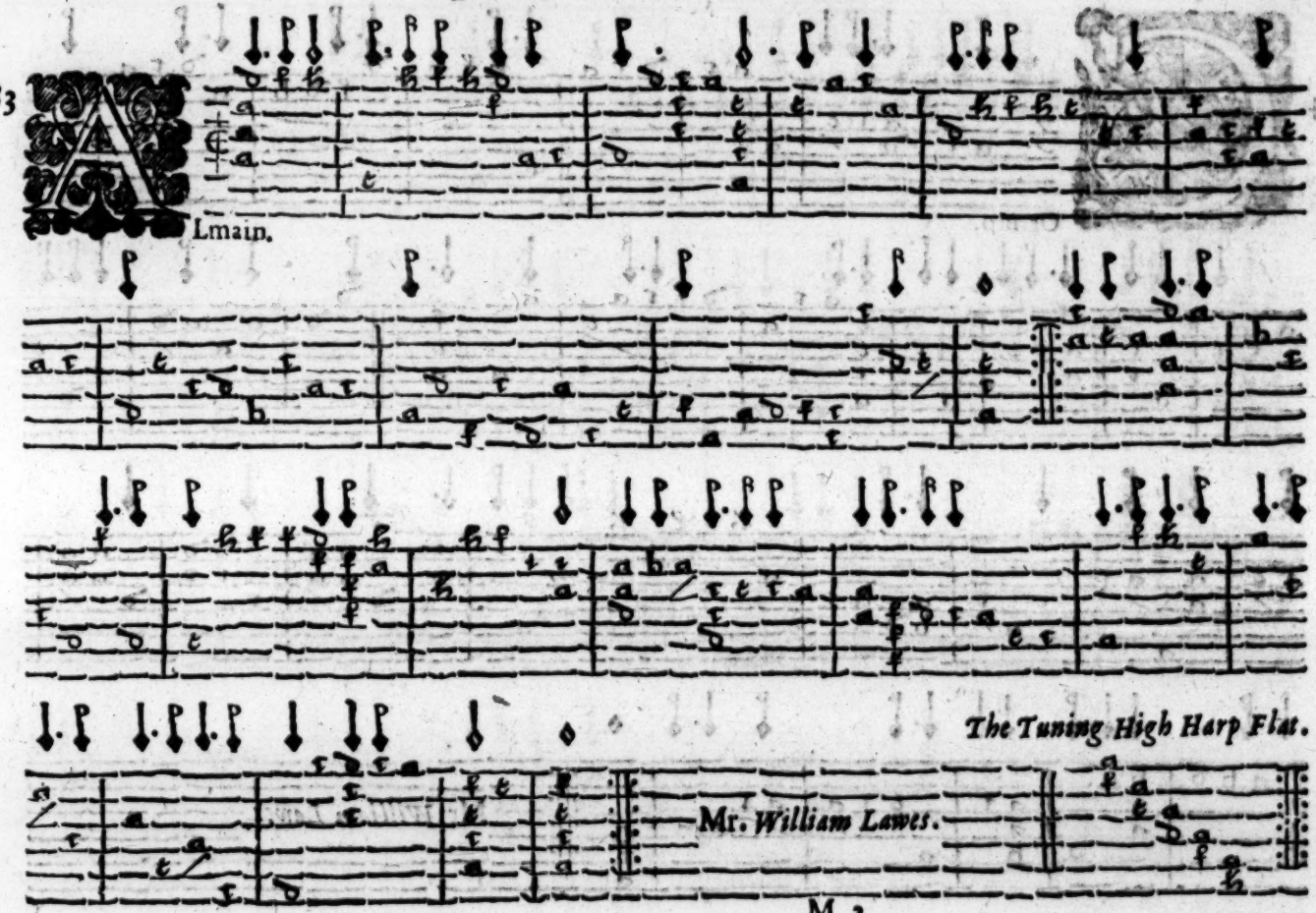

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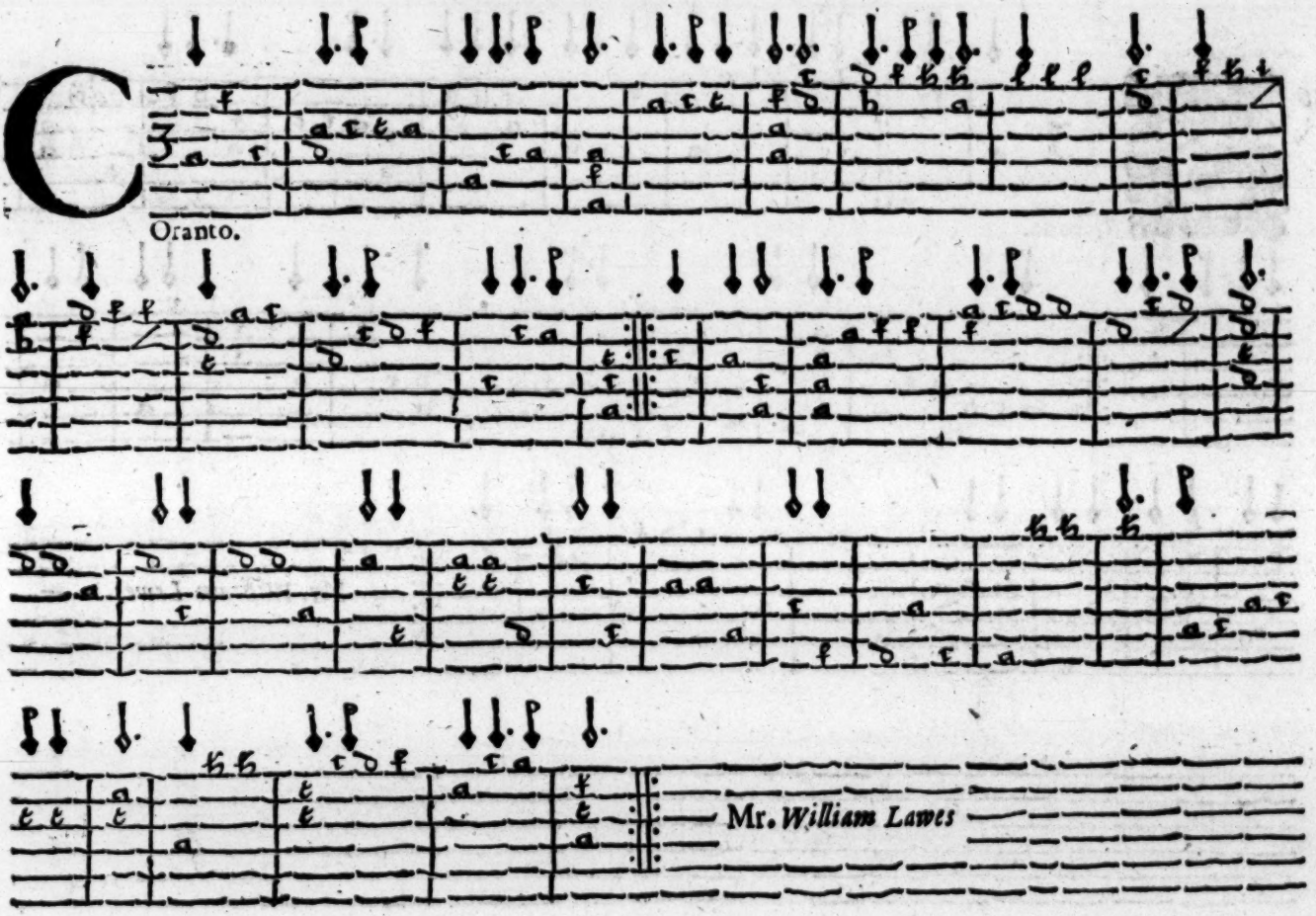

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Mr. *William Lawes.*

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Mr. *Christopher Simpson.*

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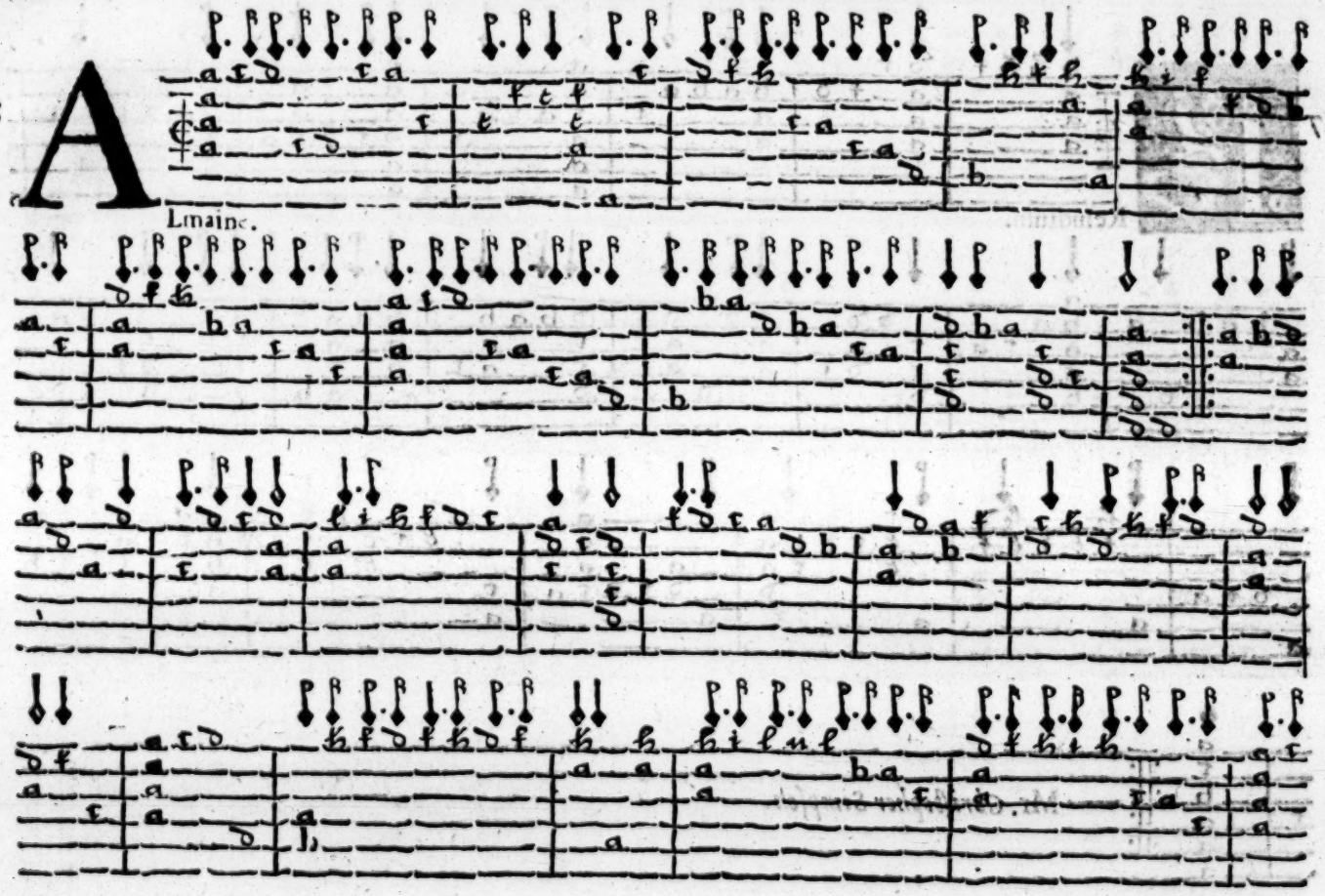

Mr. *Christopher Simpson.*

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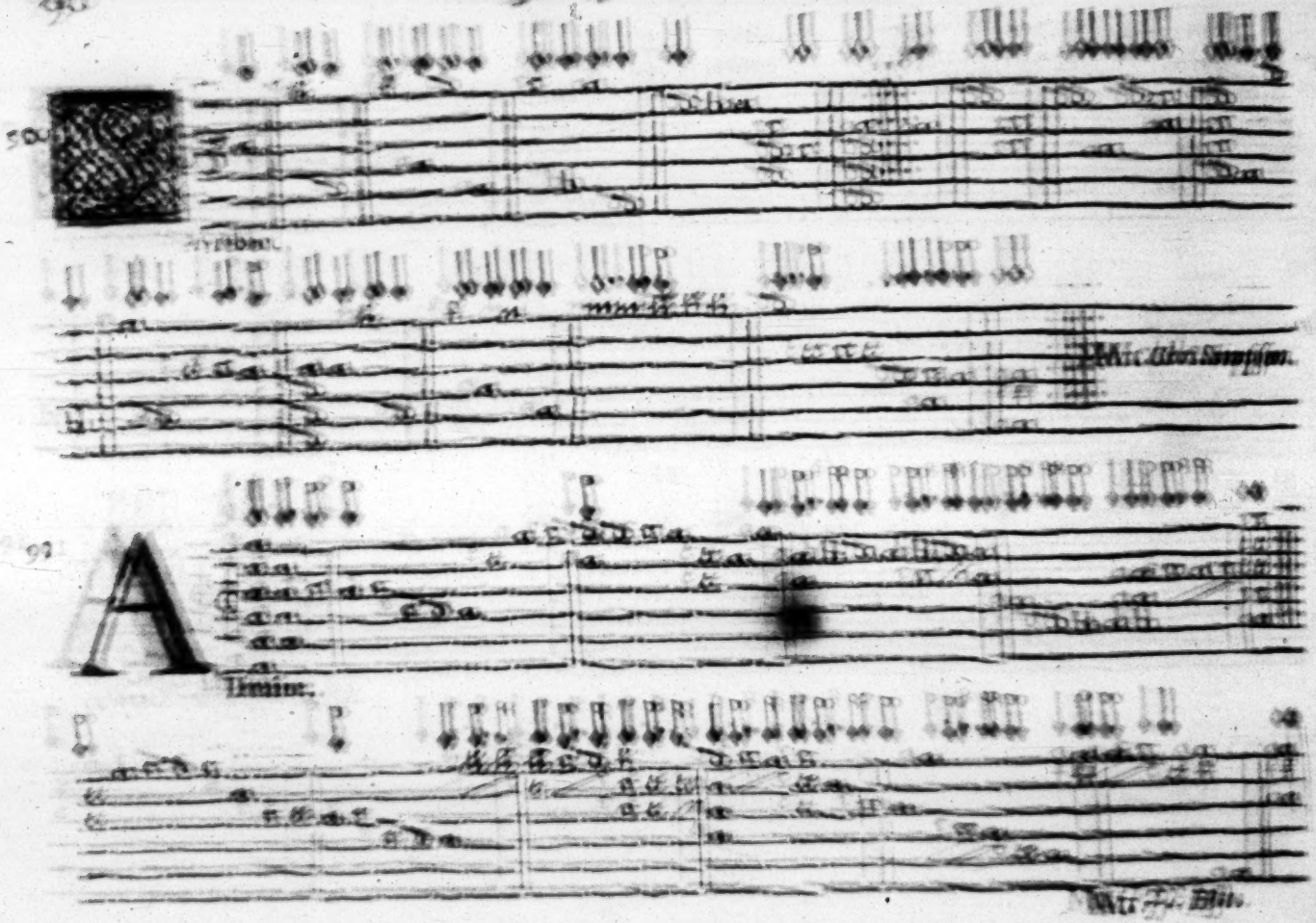
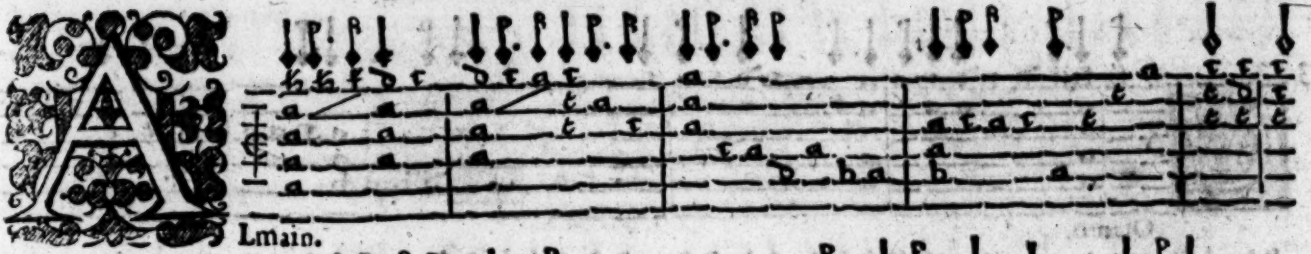
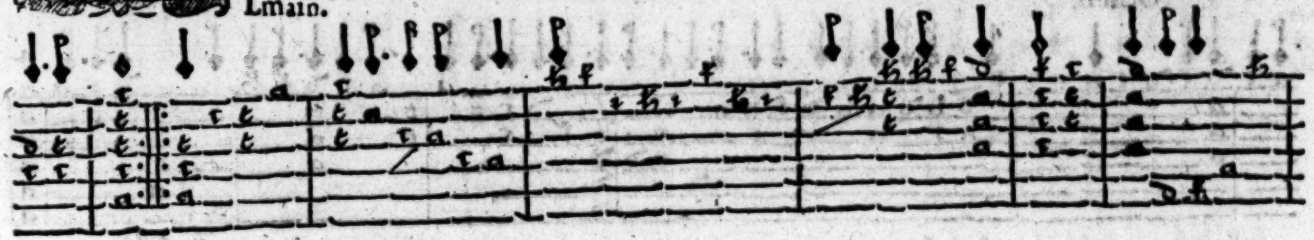
Araband.

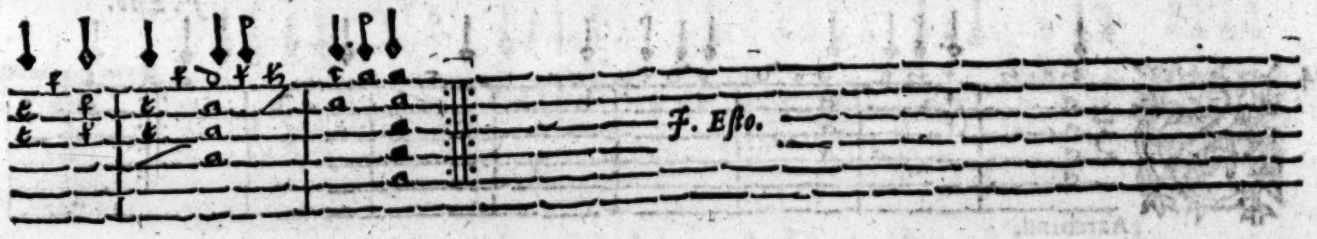
Mr. *Christopher Simpson.*


Mr. Chris Simpson.
Mr. Fr. Bell.

92







90

Araband.

Mr. Chr. Simpson.

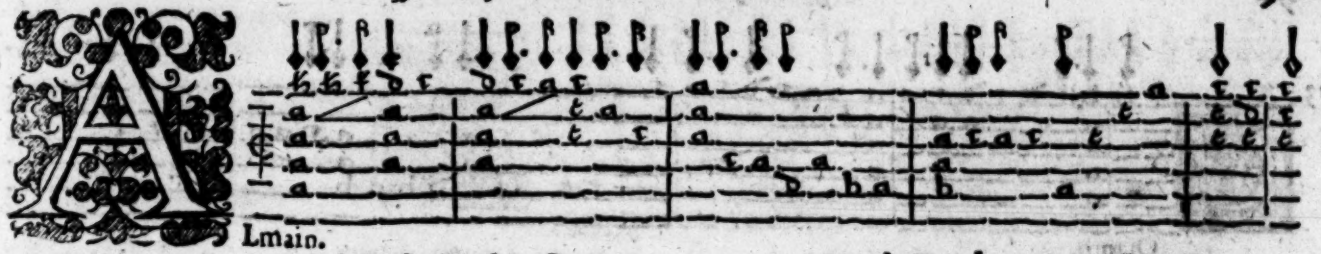
91

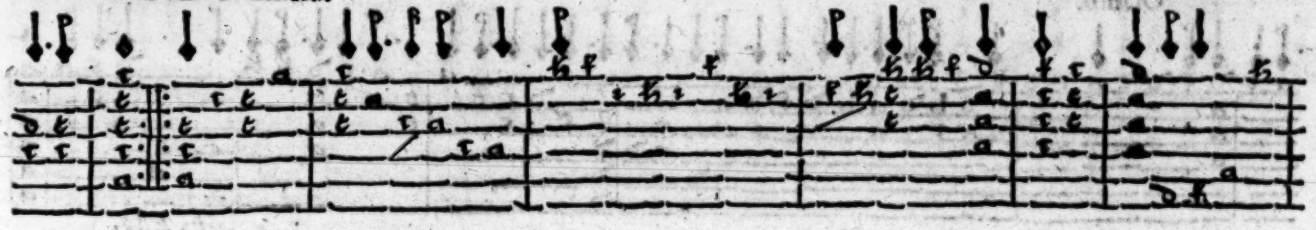
A

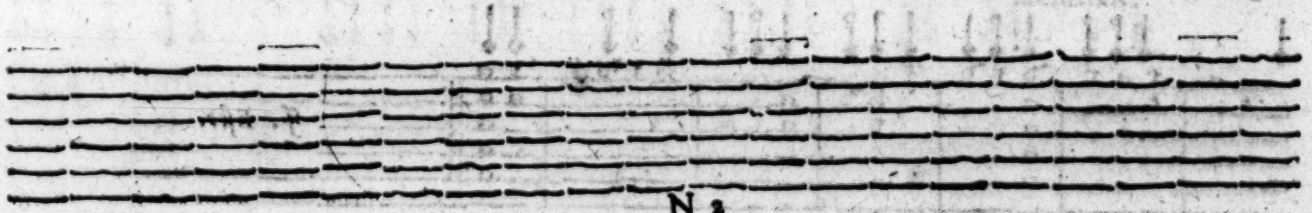
Lmaine.

Mr. F. Este.

92







93

Otanio.

F, Esto.

94

Aarabind.

F. Esto.

Here beginneth Lessons to
The *Bag-pipe Tuning*
which is plaid on the 4. first Strings.

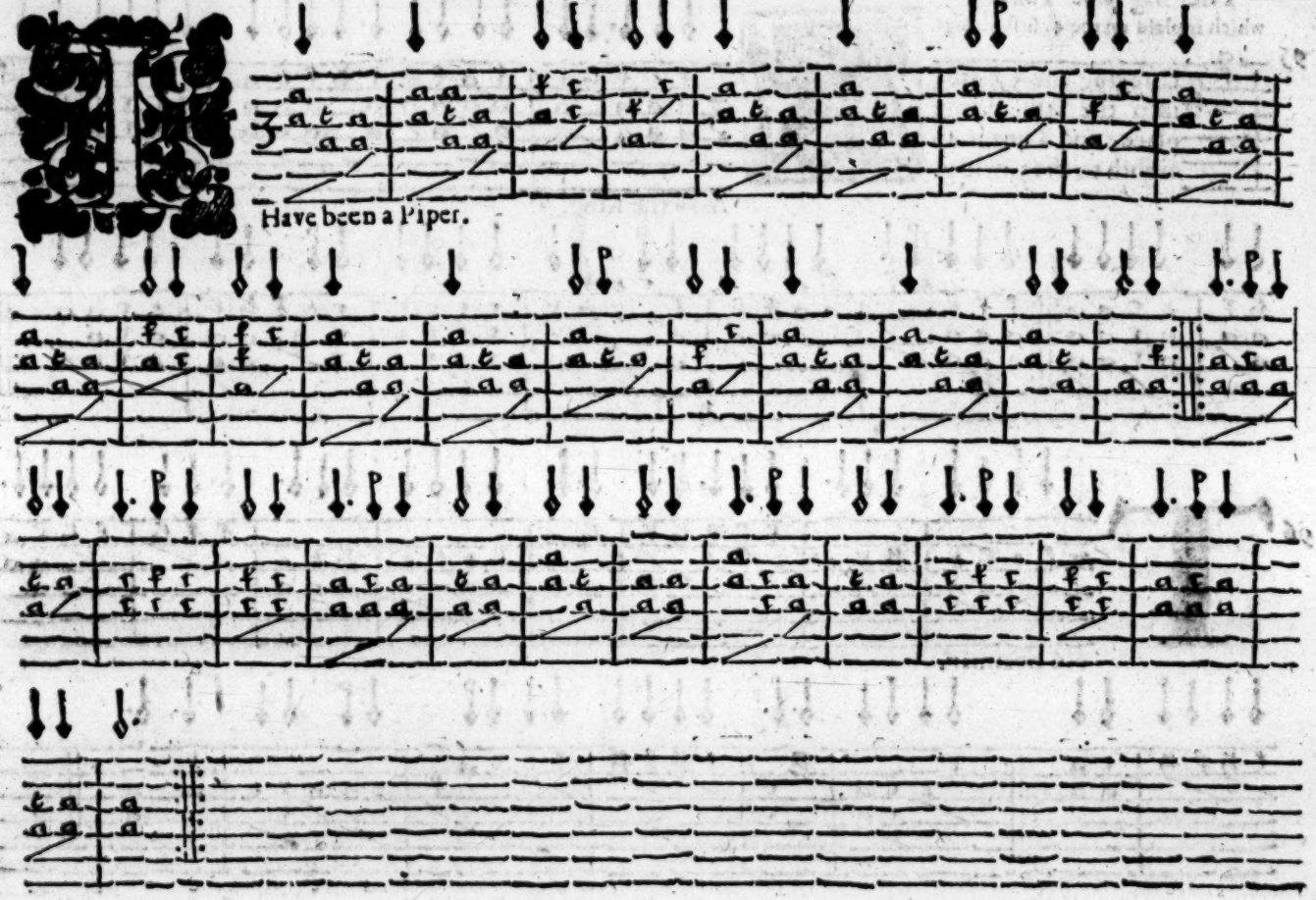
95 changing the 5. string into the 4th. strings place, and Tune it an eighth to the 3. string.

Timon the King.

These Dashes / signifie the playing of so many Letters with once drawing the Bowe.

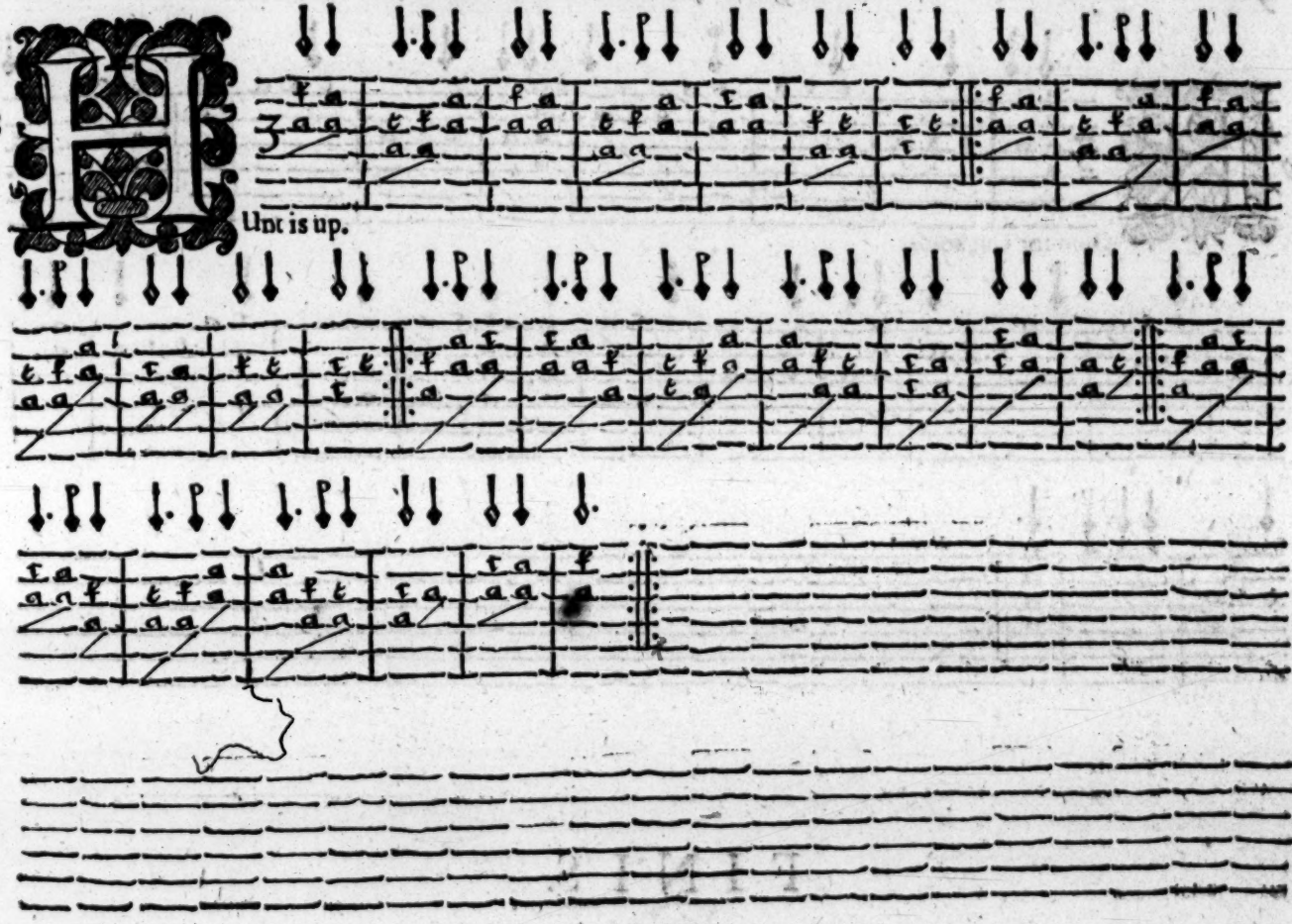
96 THe Boatman.

97

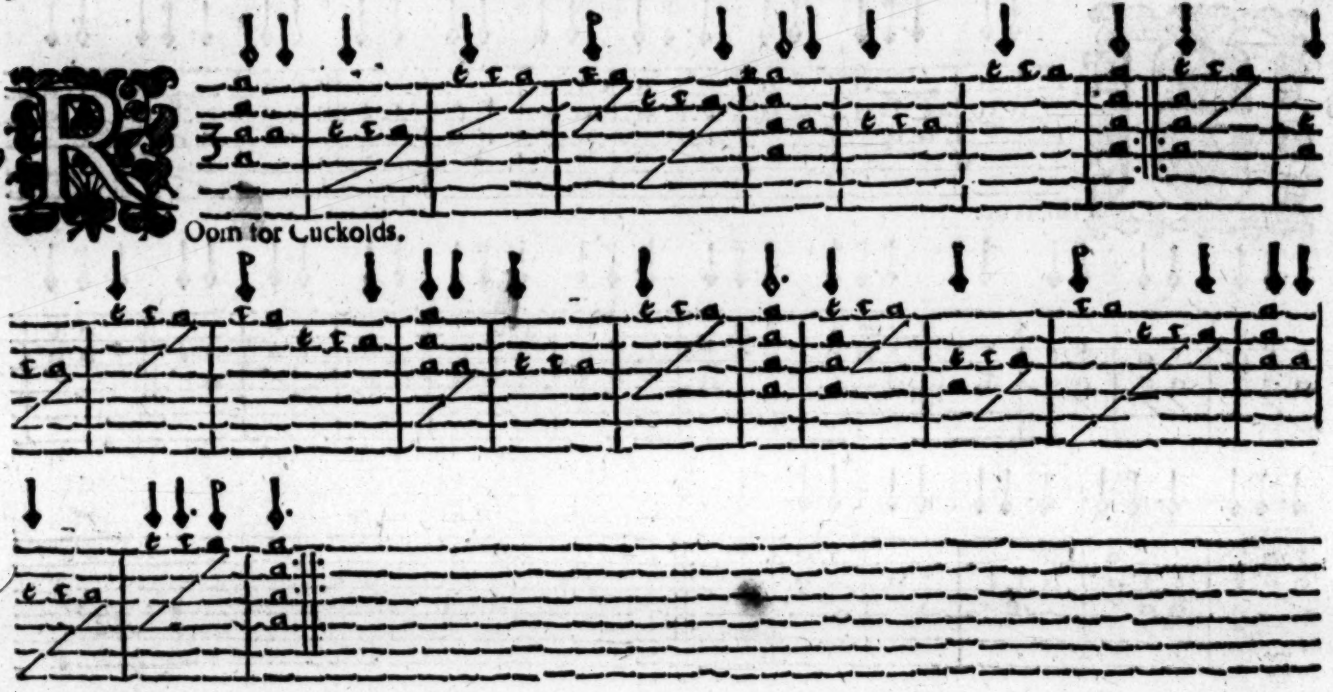


Have been a Piper.

98



99



FINIS.